

VICTORIA AND ALBERT MUSEUM

CATALOGUE OF  
THE JONES COLLECTION

PART I—FURNITURE

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JOHN JONES.

Bust in plaster by J. Lawlor. Signed, and dated 1882.

VICTORIA AND ALBERT MUSEUM

CATALOGUE OF  
THE JONES COLLECTION  
Part I—Furniture

By OLIVER BRACKETT

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#### ERRATA.

On page iii, line 19, for "the generosity of two men" read "the generosity of Lady Wallace and Mr. Jones."

On Plate 36 (and in the corresponding title on page viii.) for "Louis XV." read "Louis XVI."

On page 36, for "1082 . . . 63" read "1089 . . . 63."



## PREFACE

**T**HIS celebrated collection, comprising magnificent specimens of French furniture of the XVIIIth century, as well as selected pieces of porcelain, paintings, miniatures, and bibelots, was formed by Mr. John Jones, of 95, Piccadilly, W., and passed to the Nation upon his death in 1882. The collection is now exhibited in Rooms 65-69 (formerly known as the Ceramic Gallery).

In the Introduction to the Handbook to the Collection, published in 1883, it was pointed out that "There have been many "most valuable and important gifts and bequests made from time "to time to the South Kensington Museum. . . . But it is "a mere statement of a simple fact to say that in money value—"setting aside all consideration of other questions connected with "it—the bequest of Mr. Jones exceeds them all." The bequest was indeed a most munificent gift, and one for which the Museum must always remain very deeply indebted to Mr. Jones. By a singular piece of good fortune the Wallace Collection, with which this bequest was compared in the same Introduction, has also become national property, and it is a matter for the greatest satisfaction that by the generosity of two men the Nation should now possess such superb collections of French furniture as those at Hertford House and South Kensington.

Most of the furniture in the collection was acquired between 1865 and 1882, a period that was marked in England by a fashion for the collection of works of art of the Italian and French Renaissance and of French examples of the XVIIIth century. It was no doubt due to this influence that Mr. Jones devoted his attention mainly to the French cabinet work of the period of Louis XV and Louis XVI, selecting these for their distinction rather than with the view of furnishing his residence.

The accompanying catalogue will be followed at an early date by catalogues of the valuable pictures, metal-work and jewellery, ceramics and sculpture, also comprised in the bequest.

CECIL H. SMITH.

Victoria and Albert Museum,  
February 1922.

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## PREFATORY NOTE

THE collection which forms the subject of the present publication includes nearly the whole of the material available in the Museum for students of French Furniture of the 18th century. Without in the least degree suggesting any depreciation of Mr. John Jones' munificent bequest, some regret may be expressed that it consists only of fine selected specimens of workmanship rather than of completely representative groups of the various styles. For this reason it has been impossible so to arrange the collection as to suggest that perfection of environment and complete co-ordination of the various factors in any scheme which was characteristic of French decorative art at its best. To some extent the Boudoir of Madame de Sérilly, exhibited in Room 58, supplements the Louis XVI Furniture of the Jones' Collection in this respect, and the Museum possesses a few other fine examples of furniture, chiefly of the same period, which may also be recommended to the student (Room 7). But the most notable requirement—a completely representative series of chairs, settees, and similar objects—still remains unfulfilled, and provides a definite opportunity, it may be hinted, for some future donor to take his place on the roll of those who have already so greatly helped the Museum.

This catalogue has been compiled by Mr. Oliver Brackett, Assistant Keeper in the Department. I have read the proofs.

E. F. STRANGE,

February 1922.

*Keeper of the Dept. of Woodwork.*

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# CATALOGUE OF THE JONES COLLECTION

## Part I—Furniture

THE collection of furniture formed by the late Mr. John Jones, for the most part between 1865 and 1882, the year of his death, is composed, with the exception of a few unimportant specimens, of French examples of the 18th century, the periods of Louis XV and Louis XVI being most strongly represented. The richness of England in French cabinet-work of this date is perhaps hardly realized. Known to the public, in addition to the Wallace Gallery, are the collections of the Duke of Buccleuch, the Duke of Abercorn and the Duke of Westminster, exhibited on loan during recent years in this Museum; but those of Lord Rothschild, the late Mr. Alfred de Rothschild, Lord Hillingdon and many other private owners are almost unknown and unrecorded. The Revolution in France in the first instance, and the subsequent sales by exiled or impoverished French families, gave England the chance in the 19th century of acquiring most of the valuable and historic French furniture in the market, and the chance was eagerly seized by the enthusiastic collectors of the day.

There is no doubt that Mr. Jones made his selection with fastidious taste and critical judgment. He avoided the vulgar and the over-ornate. Putting aside a few doubtful pieces, his choice shows appreciation of good design and restraint in ornament. He seems to have been most interested in the merits of individual specimens regarded as works of art or as examples of skilful cabinet work. His collection shows no admiration for

tapestry or tapestry-covered furniture; for one screen only and one chair (Nos. 82 and 83) illustrate this characteristic method of decoration.

In this collection it is possible to study the evolution of French furniture from the time of Louis XIV (to which period the best of the Boulle work belongs), passing from the heavy models with restless curves and rococo mounts characteristic of the style of Louis XV, to the more refined and sensitive types of Louis XVI, severe with the straight lines of their design and the classical character of their ornament. This classification is useful as a broad division, although it is not possible to assign one definite style to any of these periods. In the reign of Louis XV two clearly defined styles are found. First came the rococo, *le style rocaille*, an extravagant fashion of which in furniture and decoration the most famous exponents were Meisssonier and Slodtz. Towards the end of the reign followed the classical revival, parallel with the Adam style in England. Much of the furniture of this second period, having cast off the rococo spell and adopted the new classical severity of form and ornament, is often loosely defined as belonging to the style of Louis XVI, but in point of date should be put down to the reign of Louis XV. The fully-developed style of Louis XVI is easier to define, and one of its marked characteristics was the highly finished mounting by Gouthière and others; nevertheless to some extent it overlapped the so-called Empire style which had, in fact, taken root a few years before the Revolution.

Among signed examples in the Jones Collection the following names are found—Riesener, Carlin, Joseph, Oeben, Petit, Bayer, Denizot, Richter, Jansen, Jacob, Pionnez, Garnier, Cosson, De Loose, "B V R B" and Haupt. Of these, Riesener, Carlin, Oeben and a few others are famous cabinet-makers, examples of whose work are commonly found in well-known public and private collections; but, according to researches made in the unfinished dictionary "*Les Artistes décorateurs du bois*," no other public Museum contains furniture signed by Bayer, Dénizot, Garnier or Jansen. Works by Haupt, also, are rare outside Sweden.

A few pieces are interesting for historical reasons. The Boule Armoire (No. 1, Plate 1) and the cupboard of the time of Louis XVI (No. 59, Plate 32) bear cyphers of the Royal House of France; hand-written labels on the work-table and stand (Nos. 43, 44, Plates 27, 28) show them to have been given in 1786 by Queen Marie Antoinette to Mrs. Eden, afterwards Lady Auckland; and the Sèvres plaque on the casket (No. 89, Plate 48) is painted with the monogram of the Princesse de Lamballe. But the value of the collection lies rather in the technical qualities displayed in the execution of the furniture than in associations of this nature.

Four processes of decoration can be noted: mounting in gilt metal (ormolu), lacquer work, marquetry and inlay of porcelain. Carving in wood at this time was not favoured by French cabinet-makers. In the middle of the century, when in England the school of Chippendale was producing its finest carved mahogany furniture, the French craftsman relied for decorative effect on richly chased mounts in ormolu. Sculptors of high repute were employed on this work, Caffiéri at the time of Louis XV, Gouthière, Thomire and others later in the century. In marquetry work, derived from the Italians of the Renaissance, the French cabinet-maker excelled. By ingenious choice of wood, either stained or natural, and by skilful workmanship, he could obtain effects of light and shade as well as of colour, which gave to his work something of the nature of painting. That time has often dulled the hues of this type of marquetry is proved by the *Secrétaire-toilette* (No. 48) of which the internal ornament, unexposed to light, still glows with brilliant colours. Realistic pictorial subjects with figures and landscapes were also treated in marquetry of wood and ivory, as shown by the tables (Nos. 65, 66) and the group of furniture (Nos. 75 to 78) in the typical manner of Roentgen (Plates 41 to 43). Inlay of porcelain was a method of decoration favoured by the French, but less popular in other countries.

The subject of French furniture of the 18th century has been worked out by French writers with much thought and research,



although more from the historical than the technical standpoint ; the latter is perhaps the most important aspect of the case from the point of view of this Museum. M. Molinier's book "Le Mobilier au XVII<sup>e</sup> et au XVIII<sup>e</sup> siècle " leaves little to be said on the historical side ; and the unfinished dictionary of cabinet-makers, "Les artistes décorateurs du bois," published by the *Bibliothèque d'Art et d'Archéologie*, records the results of searching enquiries into the lives of well-known cabinet-makers, whose works are classified with great care and thoroughness. Further, Lady Dilke's study of the subject, "French Furniture and Decoration in the XVIIIth century," is full of interesting and original information.



# CATALOGUE

1. ARMOIRE, rectangular, of ebony decorated in Boulle marquetry of white metal and brass on tortoiseshell, and mounted in ormolu. The front is occupied by four cupboard doors separated by a central pilaster. Each of the upper doors bears an oval cartouche enclosing a monogram form of two L's (the cipher of Louis XIV) on a light blue ground ; above are a pair of doves beneath a canopy, and below is a winged head and two sceptres in saltire. The rest of the surface on the front and sides is covered with arabesque designs.

Probably designed by Jean Bérain and executed by André Charles Boulle for Louis XIV.

FRENCH. Period of Louis XIV ; late 17th century.

PLATE 1.

H. 8 ft. 6 in., W. 5 ft. 4 in., D. 1 ft. 10 in.

1026—1882.

ANDRÉ CHARLES BOULLE was born in Paris in 1642 and died in 1732. He is reputed to have begun his career as a woodcarver and decorator at the Gobelins Works under the painter Charles Le Brun. In 1664 he opened a shop in the rue de Reims, taking two adjacent houses in 1673. In 1720 a fire broke out in one of his workshops and is said to have destroyed all his models of furniture as well as numbers of designs by old masters of which he had a large collection. The remains of his collection were sold in 1732, the year of his death. Several of his sons worked with him in the business.

The furniture of the Boulle workshops is distinguished by its decoration in marquetry of copper, brass, tortoiseshell and horn. The origin of the work is Italian. In his designs Boulle was much influenced and assisted by the decorators, Charles Le Brun and Jean Bérain. Boulle had many imitators, in particular Levasseur, Severin, Montigny and Jacob, in the second half of the 18th century.

2. WARDROBE (*Armoire*) decorated in Boulle marquetry of brass and tortoiseshell and with wooden panels, and mounted in ormolu. The doors on the front and panels on the sides have designs of harps and scrollwork and the wooden panels on the sides contain ornament of scroll-work and flowers in light and dark wood. Mounts consist of groups of cherubs on a pediment, masks, borders of leaves and other ornament.

In the style of the Boulle workshops.

H. 4 ft. 9 in., W. 2 ft. 9¼ in., D. 1 ft. 5½ in.

1045—1882.

3. CUPBOARD, rectangular, inset on the door in front and on the sides with panels of Japanese lacquer decorated with figures, buildings and landscapes, within borders formed of symmetrical bands in white metal on tortoiseshell. At the front angles are columns. Mounted in ormolu

with a frieze of acanthus leaves, pateras and bands. On the top is a slab of marble.

Said to have been made about 1870 by T. Carter for George Sinclair, Marshall Street, Golden Square, with lacquered panels of the 18th century.  
H. 3 ft.  $1\frac{1}{2}$  in., W. 2 ft. 10 in., D. 1 ft.  $7\frac{1}{2}$  in. 1084—1882.

4. PEDESTAL TABLE (*Bureau*), rectangular, fitted with three cupboards and supported on four cabriole legs with rams' feet; decorated in Boulle marquetry of tortoiseshell and brass with fantastic designs in which figures are represented under canopies in the manner of Jean Bérain; mounted in ormolu.

FRENCH. Period of Louis XIV.

PLATE 2.

H. 2 ft.  $5\frac{1}{2}$  in., L. 3 ft. 2 in., D. 1 ft.  $8\frac{1}{2}$  in.

1014—1882.

5. CONSOLE TABLE, with waved outline and cabriole legs, decorated in Boulle marquetry of brass on tortoiseshell, with a fantastic composition, in which is represented a triumphal car with cherubs and figures engaged in various pursuits; mounted in ormolu with masks and acanthus foliage.

FRENCH. Late period of Louis XIV or the Regency.

PLATE 3.

H. 2 ft.  $7\frac{1}{2}$  in., L. 4 ft. 3 in., D. 1 ft. 8 in.

1021—1882.

6. PEDESTALS (*Gaines*), a pair, decorated in Boulle marquetry of brass and white metal on tortoiseshell, and mounted in ormolu with masks, acanthus leaves and bands.

FRENCH. Period of Louis XIV; early 18th century.

H. 4 ft.  $3\frac{1}{4}$  in., Top 1 ft.  $4\frac{1}{2}$  in. square.

1025—1882.

7. CORNER TABLES, a pair, decorated in Boulle marquetry of brass, bronze and tortoiseshell; one (No. 1015) with dancing figures, the other (No. 1015a) with a trophy of musical instruments, on a pedestal surrounded by scrollwork; mounted with masks, pendants of leaves and acanthus foliage in ormolu.

FRENCH. Period of Louis XIV.

H. 2 ft.  $3\frac{1}{2}$  in., W. 1 ft. 7 in.

1015, 1015A—1882.

8. CABINET, rectangular, with central door and four drawers on each side, decorated with scrolls and festoons in Boulle marquetry of brass on tortoiseshell, and mounted in ormolu with a circular medallion enclosing

a profile bust of Henri IV, festoons, masks, rosettes and borders. On the top is a slab of variegated marble.

Probably by André Charles Boulle.

FRENCH. Period of Louis XIV.

H. 3 ft.  $4\frac{1}{2}$  in., W. 2 ft.  $6\frac{1}{2}$  in., D. 1 ft.  $7\frac{1}{2}$  in.

PLATE 4.

1118—1882.

A similar cabinet bearing a bust of Louis XIV within the medallion was sold at the sale of the Hamilton Palace Collection in 1882, for £2,310. (Figured in "Les Boulle," by H. Havard, p. 31.)

There are also two similar cabinets in the possession of Earl Cadogan.

9. TABLE, oblong, the top decorated in Boulle marquetry of metal and tortoiseshell with three panels containing symmetrical designs of terminal figures, squirrels and birds amid arabesque ornament; on stand with tapering legs joined by stretchers supporting a vase, and mounted in ormolu.

The top is Boulle work of the time of Louis XIV; the stand is of later date.

H. 2 ft. 6 in., W. 2 ft.  $4\frac{1}{2}$  in., D. 1 ft.  $5\frac{3}{4}$  in.

1027—1882.

10. CASKET, rectangular, decorated in Boulle marquetry of brass, mother-of-pearl and tortoiseshell with symmetrical designs of interlacing scrolls; mounted in ormolu with bands.

FRENCH. Period of Louis XIV; early 18th century.

H. 5 in., W.  $12\frac{1}{2}$  in., D.  $9\frac{1}{2}$  in.

1029—1882.

11. SMALL TABLE, wood, carved and gilt with diaper ornament and winged monsters forming legs; the top inset with a panel of dark green variegated marble.

FRENCH. Period of Louis XIV.

H. 2 ft. 3 in., W. 1 ft. 11 in., D. 1 ft. 5 in.

1051—1882.

12. COMMODO, fitted with two narrow and two long drawers, with cross-banded veneer of kingwood, mounted in ormolu with heavy angle pieces on rams' feet supports, drop-handles, escutcheons and a mask. On the top is a slab of variegated purple marble.

FRENCH. Period of Louis XIV; first half of the 18th century. PLATE 5.

H. 2 ft.  $9\frac{1}{2}$  in., L. 4 ft.  $10\frac{1}{2}$  in., W. 2 ft. 3 in.

1083—1882.

13. SMALL SECRÉTAIRE, fitted with a sliding top, a drawer containing

a writing cabinet and shutters below enclosing three drawers ; decorated in marquetry of harewood, sycamore and other woods with a bunch of flowers on the top enclosed by bands and diaper ornament on the front and sides ; mounted in ormolu.

FRENCH. Period of Louis XV.

PLATE 6.

H. 2 ft. 4½ in., W. 1 ft. 11 in., D. 1 ft. 4 in.

1017—1882.

14. SMALL COMMODORE OR TABLE, of curved outline, containing three drawers, decorated in marquetry of kingwood and tulipwood with floral designs and bands, and mounted in ormolu with floral and rococo ornaments.

FRENCH. Period of Louis XV.

PLATE 6.

H. 2 ft. 4 in., W. 1 ft. 9 in., D. 1 ft. 2½ in.

1093—1882.

15. COMMODORE, curved outline, fitted with two drawers, decorated in black and gold Japanese lacquer with landscape scenes, and mounted in ormolu with irregular bands framing the panels and angle pieces of pierced rococo ornament. On the top is a slab of reddish marble.

Signed : BVRB ME.

FRENCH. Period of Louis XV.

PLATE 7.

H. 2 ft. 9 in., L. 3 ft. 9½ in., D. 1 ft. 9 in.

1094—1882.

Numbers of pieces of furniture by the maker who signed himself BVRB are known, but this commode is the only recorded example by him in any public collection. A very similar lacquered commode signed BVRB was sold at the sale of the Josse Collection in Paris, 1894, for 28,000 francs (about £1,120).

M.E.=Maitre Ébéniste.

16. COMMODORE, curved outline, containing two drawers, covered with cross-banded veneer of mahogany, and mounted in ormolu with scrolls and rococo ornament. On the top is a slab of marble.

In the style of Cressent, with mounts attributed to Cafféri.

FRENCH. Period of Louis XV.

PLATE 8.

H. 3 ft., L. 4 ft. 5½ in., D. 2 ft. 1½ in.

1119—1882.

17. SMALL WRITING-TABLE, decorated in marquetry of tulipwood and kingwood with floral sprays, and mounted in ormolu ; fitted beneath the top with a sliding shelf for writing and below with three drawers, one of which is divided into compartments. The legs are joined by a shelf.

FRENCH. Period of Louis XV.

PLATE 9.

H. 2 ft. 6 in., W. 1 ft. 7 in., D. 1 ft. 2 in.

1019—1882.



18. TABLE, shaped outline and curved legs, fitted with a drawer beneath the top, decorated in marquetry of harewood, tulipwood, sycamore and other wood with a bunch of flowers within a shaped panel on the top, and floral designs in panels on each side ; mounted in ormolu with bands and scrollwork feet.

FRENCH. Period of Louis XV.

H. 2 ft. 3 in., W. 2 ft.  $3\frac{1}{2}$  in., D. 1 ft.  $2\frac{1}{2}$  in.

1095—1882.

Branded underneath with a coronet above the letters C R and W.

19. SMALL COMMODORE OR TABLE, with two drawers, decorated in marquetry of rosewood, tulipwood, sycamore and other woods, on the top with a central panel containing a view of a ruined city flanked by diaper patterns, and on the front and sides with flowering sprays ; mounted in ormolu.

Signed : R. . . . . ME (with the exception of the first letter, the name is illegible).

FRENCH. Late period of Louis XV.

H. 2 ft. 4 in., L. 1 ft.  $11\frac{1}{2}$  in.

PLATE 10.

1020—1882.

20. COMMODORE, curved outline, decorated in black and gold Japanese lacquer with landscape designs and mounted in ormolu ; on the top is a slab of marble.

Signed : JOSEPH.

FRENCH. Period of Louis XV.

H. 2 ft. 10 in., W. 4 ft. 2 in., D. 2 ft.

PLATE 11.

1013—1921.

JOSEPH worked towards the end of the reign of Louis XV and the beginning of the reign of Louis XVI. He imitated the style of Boulle, and made furniture in marquetry and in the Chinese taste. No details of his career seem to be recorded.

21. PEDESTAL SECRÉTAIRES, three, of curved outline, each composed of a drawer above, a central cabinet with falling front for writing, and a cupboard below ; decorated with floral sprays in marquetry of tulipwood, kingwood and other wood, and mounted in ormolu.

FRENCH. Period of Louis XV.

H. 3 ft.  $10\frac{3}{4}$  in., W. 1 ft. 11 in., D. 10 in. 1012 & A—1882 ; 1117—1882.

PLATE 12.

Branded on the back with the initials "E.H.B.", probably the stamp of the collection to which the secrétaires originally belonged. A companion secrétaire was sold at the sale of the Oppenheim collection at Christie's, London, in 1913, for £367 10s.

22. COMMODORE, curved outline, fitted with two drawers ; decorated

in black and gold Japanese lacquer with precipitous landscapes, and mounted in ormolu with curved leafy bands framing the panels, rococo ornament at the angles and a lock escutcheon. On the top is a slab of dark variegated marble.

FRENCH. Period of Louis XV.  
H. 2 ft. 11 in., W. 4 ft. 9 in., D. 2 ft.

PLATE 13.  
1105—1882.

23. LONG CASE CLOCK (*Régulateur*), decorated in marquetry of various woods with lozenges enclosing rosettes, and mounted in ormolu with branches of laurel, bands of ornament and a figure of Time surmounting the head. The dial plate is signed : ROBIN À PARIS; and the case B. LIEUTAUD.

FRENCH. Late period of Louis XV.  
H. 7 ft. 8 in.

PLATE 14.  
1011—1882.

BALTHAZAR LIEUTAUD was received into the Corporation of Master Cabinet-makers of Paris in 1748; he died in Paris in 1780. There is a clock signed by him in the Palace of Versailles. ROBERT ROBIN (b. 1742; d. 1799) was clockmaker to Louis XV.

24. TABLE (*Bureau plat*), curved in outline and fitted with three drawers; decorated with floral designs in marquetry of kingwood and tulipwood, and mounted in ormolu with handles, bands and ornaments of rococo design.

Signed : G. PETIT ME.

FRENCH. Period of Louis XV.  
H. 2 ft. 6½ in., L. 5 ft. 1 in., D. 2 ft. 11 in.

PLATE 15.  
1052—1882.

Said to have been formerly in the Angerstein Collection.

Figured in "French Furniture and Decoration in the XVIII Century," by Lady Dilke.

GILLES PETIT, rue Princesse, was received into the Corporation of Master Cabinet-makers of Paris in 1752.

25. CORNER CUPBOARDS (*Encoignures*), a pair, decorated in marquetry of mahogany, harewood and other woods, partly stained and mounted in ormolu. Each is composed of a cupboard with a drawer above, the door of the cupboard having a design of birds perched on the bough of a tree; the ogee-shaped angles are ornamented with pendants of leaves and flowers and the rest of the surface with imitation marble panels. Mounts consist of acanthus leaves, pateras and ring drop handles. On the top is a slab of variegated marble.

FRENCH. Period of Louis XVI.  
H. 2 ft. 9 in., W. 2 ft.

1109, 1109A—1882.



26. TABLE, oval, on curved legs joined by a kidney shaped shelf, and mounted in ormolu. The top is decorated in marquetry of satinwood, tulipwood and other woods with a basket of flowers and the sides with flowering sprays. Mounts consist of a gallery partly encircling the top, masks and scrollwork on the knees, and leaf ornament on the feet.

FRENCH. Late period of Louis XV.

PLATE 16.

H. 2 ft. 6 in., W. 1 ft. 10½ in., D. 1 ft. 3½ in.

1070—1882.

27. SMALL WRITING TABLE, with shaped top and a drawer fitted for writing materials, on curved legs ; decorated in marquetry of harewood, satinwood and other woods, on the top with a woman's head within a medallion, a landscape scene with shepherd, and sprays of flowers ; mounted in ormolu with a pierced gallery on the top and angle ornaments.

Signed : F. BAYER.

FRENCH. Period of Louis XV.

PLATE 9.

H. 2 ft. 6 in., W. 1 ft. 9½ in., D. 1 ft. 2 in.

1065—1882.

FRANÇOIS BAYER was received into the Corporation of Master Cabinet-makers of Paris in 1764. His furniture was highly valued and he had many distinguished clients. This writing table is the only recorded example of his work in any public collection.

28. SCREEN, formed of four hinged panels painted in oil colours on canvas with figure subjects on a pale green ground. The subjects from left to right are :—

(1) A group of women bathing from a boat ; a blue canopy above and water falling into a shell below.

(2) In a garden, a woman pouring out tea for a priest with another woman standing by ; a fantastic colonnade above and a fountain below.

(3) In a garden with tall hedge behind and a colonnade in front, a group playing backgammon ; a fantastic trellis above and a dog and a dragon below.

(4) A landscape with a group of figures near a fountain.

FRENCH. First half of the 18th century.

PLATE 17.

H. 6 ft. 3½ in., W. (of each panel) 1 ft. 11 in.

1091—1882.

29. COMMODORE, mahogany, with three shallow drawers beneath the top and two deep drawers below, the centre of the latter forming a square panel decorated with a vase of flowers in marquetry of various woods ; mounted in ormolu with a guilloche band, angle ornaments, drop handles, pateras and paw feet. On the top is a slab of light grey marble.

FRENCH. Early period of Louis XVI.

PLATE 18.

H. 2 ft. 11 in., L. 4 ft. 6½ in., W. 1 ft. 11 in.

1087—1882.

30. WRITING-TABLES AND CABINETS (*Bonheur-du-jour*), a pair, of sycamore wood inlaid with plaques of Sèvres porcelain painted with baskets of flowers, and mounted in ormolu. Each has a hinged flap for writing and supports a cabinet containing a central cupboard between two deep drawers. The stand, with curved legs, is fitted with three drawers. On the top is a slab of white marble.

Probably made in the middle of the 19th century, in the style of the late Louis XV period.

H. 3 ft. 1 in., W. 2 ft. 2 in., D. 1 ft. 3½ in.

1037—1882.

31. TABLE, circular, of harewood and beefwood, mounted in ormolu. The top, inlaid with a monogram of the letters M A (Marie Antoinette), is hinged and forms the lid of a compartment; there are three legs, straight above and curved below, joined by a shelf. Mounts consist of bands and pendants of flowers with ribbons.

FRENCH. Period of Louis XVI.

H. 2 ft. 6 in., D. 1 ft. 4 in.

PLATE 19.

1110—1882.

32. PEDESTAL SECRÉTAIRE, of mahogany and tulipwood, with falling front inset with a plaque of Sèvres porcelain painted with roses and other flowers; fitted inside as a cabinet with drawers. On stand with curved legs containing a drawer. Mounted in ormolu.

Signed: P. PIONIEZ.

FRENCH. Late period of Louis XV.

H. 3 ft. 4½ in., W. 1 ft. 7½ in., D. 1 ft.

PLATE 20.

1034—1882.

PIERRE PIONIEZ, rue Michel-le-Comte, was received into the Corporation of Master Cabinet-makers of Paris in 1765.

33. WORK-TABLE, of mahogany and ebony, inset with a plaque of Sèvres porcelain and mounted in ormolu. The rectangular top is fitted with a drawer with spring latch containing various small compartments, and rests on tapering legs joined by a shelf covered with a slab of white marble. The plaque on the top is painted in colours with a pheasant and other birds on the bough of a tree within a border of rococo ornament in deep green and gold on a ground of mottled blue; it bears the crossed L's with the date letter for 1759, and the mark of Jean Pierre Ledoux, painter; the plaques on the sides have panels of diaper ornament on a blue ground. Mounts consist of a heavy border surrounding the top, leaf ornament on the legs, and an open gallery surrounding the marble shelf.

Signed: P. GARNIER.

FRENCH. Late period of Louis XV.

H. 2 ft. 3 in., Top 1 ft. 4 in. by 1 ft. 2 in.

PLATE 20.

1069—1882.

PIERRE GARNIER was received into the Corporation of Master Cabinet-makers of Paris in 1742. He was still working at the time of Louis XVI. This table is the only recorded example of his furniture in any public collection.

34. WRITING-TABLE AND CABINET (*Bonheur-du-jour*), decorated in marquetry of tulipwood, pearwood, satinwood and other wood, and mounted in ormolu. The cabinet consists of two cupboards divided by a drawer with an open space above ; the table has a drawer beneath the top and rests on curved legs joined by a shelf. All the surfaces of the cabinet are ornamented in the Chinese manner with vases of flowers, a tea pot and a variety of other objects. Mounts consist of bands, angle ornaments and an open gallery on the top and shelf.

FRENCH. Period of Louis XV.

H. 3 ft. 5 in., W. 2 ft. 7 in., D. 1 ft. 4½ in.

PLATE 21.

1116—1882.

35. UPRIGHT SECRÉTAIRE, decorated in marquetry of various woods and ivory, and mounted in ormolu. Composed of two cupboards with a drawer above, the upper cupboard fitted with a falling front and the lower with two doors, all having in the centre an oval medallion enclosing a hunting scene with sprays of flowers outside ; on the side panels are trophies of musical instruments. Both the cupboards contain shelves and drawers. Mounts consist of heavy festoons of drapery, guilloche bands enclosing rosettes and other ornament. On the top is a slab of variegated marble.

FRENCH. Late period of Louis XV.

H. 4 ft. 10¼ in., L. 3 ft. 4 in., D. 1 ft. 4 in.

PLATE 22.

1111—1882.

Branded on the back with the letters E H B.

36. CORNER CUPBOARDS (*Encoignures*), a pair, decorated in marquetry of sycamore, harewood, tulipwood and other wood, and mounted in ormolu. Each is fitted beneath the top with a drawer, and below with two cupboard doors forming a panel ornamented with a bunch of roses, carnations and other flowers tied together by a ribbon ; the side panels, of ogee section, have geometrical ornament. Mounts consist of scrolls, pendants, pateras and ring drop-handles. On the top is a slab of black veined marble.

Signed : J. F. OEBEN.

FRENCH. Late period of Louis XV.

H. 3 ft. 1 in., W. 2 ft. 6 in.

PLATE 23.

1114—1882.

Figured in "French Furniture and Decoration in the XVIII Century," by Lady Dilke.

J. F. OEBEN was received into the Corporation of Master Cabinet-makers of Paris in 1764.

37. JEWEL CABINET, on stand, decorated in marquetry of various woods forming a diaper design enclosing rosettes, and mounted in ormolu. Composed of a rectangular chest, the lid of which is hinged and covers a shallow compartment containing two trays, the padded interior of the lid opening on hinges and forming a secret receptacle ; a falling front below closing a cabinet of drawers. The stand is fitted with a drawer in front and rests on four tapering legs joined by a shelf. Mounts consist of bands, scrolling leafage, drop handles, and an open gallery round three sides of the shelf.

Signed : J. H. RIESENER.

FRENCH. Period of Louis XVI.

H. 3 ft. 6 in., W. 1 ft. 9 in.

PLATE 24.

1106—1882.

JEAN HENRI RIESENER was born in Germany in 1735. He is supposed to have emigrated to Paris in his early youth. In 1767 he married the widow of the cabinet-maker Oeben. He was received into the Corporation of Master Cabinet-makers of Paris in 1768. On account of the simplicity of line displayed in his furniture, the beauty and precision shown in their execution, Riesener is justly considered the most accomplished French cabinet-maker of the 18th century. He died in poor circumstances in 1806.

38. WRITING CABINET (*Secrétaire*), with cross-banded veneer of mahogany inlaid with plaques of Sèvres porcelain and mounted in ormolu. Composed of a cabinet on curved legs, fitted with a falling front for writing which, when open, discloses an arrangement of drawers ; above the cabinet is a drawer and another below. The plaque on the falling front is painted in colours with soldiers and women in a camp, and an oval and oblong plaques below with military trophies and flowers ; the circular plaque on each side bears two interlaced wreaths (? monogram of two O's). Mounts consist of festoons of laurel with ribbons, bands of ornament and an open gallery on the top.

FRENCH. Period of Louis XV.

H. 3 ft. 10 in., W. 1 ft. 9 in., D. 1 ft.

PLATE 25.

1047—1882.

Figured in "Le Mobilier au XVII<sup>e</sup> et au XVIII<sup>e</sup> siècle." By E. Molinier.

39. WRITING CABINET (*Secrétaire*), with cross-banded veneer of mahogany, inlaid with plaques of Sèvres porcelain and mounted in ormolu. Composed of a cabinet on curved legs, fitted with a falling front for writing, which, when open, discloses an arrangement of drawers ; above the cabinet is a drawer, and another below opening with a spring. The rectangular plaque on the falling front is painted with a pastoral scene with shepherd and shepherdesses ; the three plaques below and those on the sides with gardening implements and musical instruments. Mounts consist of



festoons and bands and an open gallery round the marble slab on the top.

FRENCH. Period of Louis XV.

H. 3 ft. 9 in., W. 1 ft. 6½ in., D. 11 in.

1048—1882.

40. **COMMODE**, of mahogany, mounted in ormolu; rectangular, with rounded angles, fitted with three drawers beneath the top and two deep drawers below, inlaid with intersecting lines in light wood. Mounts consist of interlacing wreaths of ivy, angle ornaments of leafage, ring drop-handles and escutcheons. On the top is a slab of marble.

Signed: J. H. RIESENER.

FRENCH. Early period of Louis XVI.

H. 2 ft. 11 in., W. 3 ft. 9 in., D. 1 ft. 11 in.

PLATE 26.

1113—1882.

Figured in "French Furniture and Decoration in the XVIII Century," by Lady Dilke.

For a note on J. H. RIESENER see No. 37.

41. **WRITING-TABLE AND CABINET** (*Bonheur-du-jour*), of kingwood and tulipwood inlaid with plaques of Sèvres porcelain and mounted in ormolu; composed of a cabinet containing two cupboards separated by an open space, supported on a table fitted with drawer and resting on curved legs. The Sèvres plaques, with apple green borders, bear the date letter K (1763); on one of them is the mark of the flower-painter Tandart.

Probably made in the middle of the 19th century, with genuine Sèvres plaques of the year 1763.

H. 3 ft. 6 in., L. 2 ft. 1 in., D. 1 ft. 9 in.

1038—1882.

42. **WRITING-TABLE AND CABINET** (*Bonheur-du-jour*), harewood, inset with plaques of Sèvres porcelain and mounted in ormolu. The cabinet, fitted with three deep drawers, rests on a table with curved legs, having a sliding shelf and three drawers below. Plaques are painted in five cases with quatrefoils enclosing bunches of flowers, and in the sixth with a scroll and festoons. Mounts consist of bands, angle ornaments of scrollwork and an open gallery on the top; the latter is covered with a slab of white marble.

FRENCH. Late period of Louis XV.

H. 3 ft. 2 in., W. 2 ft. 3¼ in., D. 1 ft. 3¾ in.

1100—1882.

43. **MUSIC STAND AND WRITING-TABLE**, sycamore wood, inset with a plaque of Sèvres porcelain and mounted in ormolu. Consists of a hinged top which can be raised to form a slope for music, with a drawer

below fitted with a compartment closed by a sliding shutter, and with writing materials ; resting on a fluted column with tripod stand. The plaque on the top is painted in colours with a trophy of musical instruments and a scroll of music inscribed "La lumière la plus pure brille à mes regards" ; it bears the date letter for the year 1778 and the initial B for the decorator. Mounts consist of festoons of drapery, bands and acanthus foliage. Inside is written : "Sèvres China Table, the gift of Queen Marie Antoinette to my Mother, afterwards Lady Auckland, in 1786. Emily Eden 1852."

Signed: M. CARLIN ME.

FRENCH. Period of Louis XVI.

H. 2 ft. 7 in., top 1 ft. 4 in., by 1 ft. 1½ in.

PLATE 27.

1057—1882.

MARTIN CARLIN was received into the Corporation of Master Cabinet-makers of Paris in 1766. He died in 1785. He worked in the style known as "Style de la Reine." He excelled in the making of furniture of delicate proportions and fine quality of workmanship, and favoured decoration in lacquer and inlay of Sèvres plaques.

44. WORK-TABLE, with marquetry of scrolls in tulipwood and other wood, inset with a plaque of Sèvres porcelain and mounted in ormolu. Composed of a circular table fitted with a drawer with writing slide and inkstand, resting on a fluted column with circular stand divided into four compartments closed by lids and supported on four fluted legs. The plaque on the top is painted in colours with a basket of flowers suspended by ribbons within a turquoise blue border with medallions in reserve ; it bears the date letter for the year 1775 and the monogram VD for the gilder Vandé, and the mark of the painter Pierre jeune. Mounts consist of festoons of drapery, pateras and bands. Inside is a label inscribed "Sèvres China Table, the gift of Queen Marie Antoinette to Mrs. Eden afterwards Lady Auckland in 1786. G. Eden 1852."

Signed : M. CARLIN ME and J. PAFRAT.

FRENCH. Period of Louis XVI.

H. 2 ft. 6 in., diam. 1 ft. 3 in.

PLATE 28.

1058—1882.

Figured in "French Furniture and Decoration in the XVIII Century," by Lady Dilke, and in "Le Meuble," by A. de Champeaux.

There are similar tables in the collections of the late Mr. Alfred de Rothschild and of Lord Hillingdon.

JEAN PAFRAT, rue de Charonne, was received into the Paris Corporation of Master Cabinet-makers in 1785.

For a note on M. CARLIN see No. 43.

45. WORK-TABLE, with marquetry of tulipwood and other woods, inset



with a plaque of Sèvres porcelain and mounted in ormolu. Composed of a circular table fitted with a drawer with sliding shutter, resting on a fluted column with circular stand divided into four compartments closed by lids and supported on four fluted legs. The plaque on the top is painted with bouquets and sprays of flowers. Mounts consist of festoons of drapery and floral sprays.

Signed : M. CARLIN.

FRENCH. Period of Louis XVI.

H. 2 ft. 6 in., Diam. 1 ft. 2½ in.

1067—1882.

For a note on M. CARLIN see No. 43.

46. STAND (*Guéridon*), of mahogany, formed of a circular tray inset with a plaque of Sèvres porcelain, fitting into an hexagonal column with tripod stand, and mounted in ormolu. The Sèvres plaque is painted in colours with a basket of roses within a blue and gold border. The mounts consists of a pierced gallery encircling the tray, zigzag bands interlaced with leaves on the column, and acanthus leafage on the stand.

Signed : J. H. RIESENER.

FRENCH. Early period of Louis XVI.

H. 2 ft. 5½ in., Diam. of tray 6¾ in.

PLATE 28.

1035—1882.

For a note on J. H. RIESENER see No. 37.

47. STAND (*Guéridon*), of mahogany, formed of a circular tray inset with a plaque of Sèvres porcelain fitting into an hexagonal column with tripod stand. The Sèvres plaque is painted in colours with a bunch of flowers on a white ground within a border of six circular medallions on a blue ground. The mounts consist of a pierced gallery with festoons of drapery encircling the tray, zigzag bands interlaced with leaves on the column and acanthus leafage and pateras on the stand.

FRENCH. Early period of Louis XVI.

H. 2 ft. 7 in., Diam. of tray 9 in.

1036—1882.

48. WRITING CABINET AND DRESSING TABLE (*Secrétaire-toilette*), decorated in marquetry of tulipwood, hawthorn, boxwood and other woods, and mounted in ormolu. In the form of a bureau with cylinder front, on stand with curved legs. The fittings are arranged with much ingenuity and the cabinet work is executed with masterly skill. In the upper part is a sliding shelf for writing which, when pulled out, raises the cylinder front and discloses a cabinet of five drawers ; one of the latter

is fitted with material for writing. The stand contains a deep drawer divided into three compartments with lids ; that in the centre has a mirror set in the inner surface of the lid, while the side compartments are filled with brushes, powder pots (of Mennecy porcelain), flasks, and other objects for the toilet such as would be used by a lady of fashion of the time. The whole surface, inside and outside, is decorated in marquetry with a variety of designs, views of buildings, trophies of musical instruments, the bust of a man, urns and festoons. Mounts consist of masks, festoons, branches of oak and an open gallery round three sides of top. Traditionally stated, but without known foundation, to have belonged to Queen Marie Antoinette.

Attributed to Claude Charles Saunier.

FRENCH. Late period of Louis XV.

H. 3 ft. 5 in., W. 2 ft. 9 in., D. 1 ft. 8 in.

PLATE 29.

1043—1882.

Figured and discussed in "French Furniture and Decoration in the XVIII Century," by Lady Dilke.

49. WRITING TABLE AND CABINET (*Bonheur-du-jour*), inset with plaques of Sèvres porcelain and mounted in ormolu. The cabinet consists of a cupboard in the centre closed by a door bearing a circular plaque painted with a basket of flowers suspended by a ribbon and flanked by two open shelves, with three drawers below having plaques painted with sprays of flowers. The table has a drawer fitted for writing, and rests on four tapering legs with curved stretchers joined by a rectangular shelf covered by a slab of grey marble.

FRENCH. Period of Louis XVI.

H. 3 ft. 9½ in., L. 2 ft. 2 in., D. 1 ft. 4½ in.

1078—1882.

Figured in "French Furniture and Decoration in the XVIII Century," by Lady Dilke, and in "Le Meuble," by A. de Champeaux.

50. STAND, circular, inset with a plaque of Sèvres porcelain painted with a wreath of flowers and trophies of musical instruments, and mounted in ormolu. The top, below which is a drawer, is supported on three legs, straight above and curved below, and joined by a shelf. Mounts consist of open galleries round the top and shelf, leaf ornament and bands.

Probably made about the middle of the 19th century in the French style of Louis XVI.

H. 2 ft. 5½ in., Diam. 10¼ in.

1073—1882.

51. CORNER CUPBOARDS (*Encoignures*), a pair, of mahogany, each composed of three fluted legs joined by three shelves with marble tops

and mounted in ormolu with leaves, borders, and festoons of drapery.

FRENCH. Period of Louis XVI.

H. 1 ft. 10 in. by 1 ft. 3 in.

1092, 1092A—1882.

52. WRITING CABINET (*Secrétaire*), with gilt metal plaques and mounts. Composed of a cabinet having falling front inset with a circular metal plaque chased and gilt with a seated female classical figure and a pair of doves ; above is a drawer with fine scrollwork. The stand is fitted with a drawer having a panel chased and gilt with a group of children symbolizing Art and Science. On the top is a marble slab.

Signed : J. PIRET.

FRENCH. 19th century.

H. 4 ft. 1 in., W. 2 ft. 2½ in., D. 1 ft. 1¼ in.

1068—1882.

53. TABLE (*Bureau plat*), rectangular, with straight tapering legs, decorated with diaper designs in marquetry of box and hawthorn, inset with plaques of porcelain painted with sprays of flowers within dark blue borders, and mounted in ormolu.

In the style of FRENCH work of the time of Louis XVI, but probably made in ENGLAND about 1850, with Minton plaques of the same date.

H. 2 ft. 6 in., L. 4 ft. 3½ in., D. 2 ft. 2 in.

1018—1882.

54. SMALL WRITING TABLE, of mahogany, with five drawers inset with plaques of Sèvres porcelain painted with sprays of flowers and mounted in ormolu with festoons, borders, and pendants within the flutings of the legs. On the top is a panel of green leather.

FRENCH. Period of Louis XVI.

H. 2 ft. 5 in., W. 3 ft. 3½ in., D. 1 ft. 9¼ in.

1090—1882.

55. TABLE, oblong with tapering legs, of ebony, the frieze inlaid with panels of Florentine marbles and a circular plaque of Sèvres porcelain painted with roses and other flowers ; mounted in ormolu ; the top inlaid with a slab of variegated grey marble.

In the style of the late 18th century.

H. 3½ in., W. 1 ft. 11½ in., D. 10½ in.

1016—1882.

56. WRITING TABLE (*Bureau plat*), with shaped top, the sides of which slide and cover compartments, a central drawer below the top,

and straight tapering legs ; decorated in marquetry of various woods with diaper ornament, and mounted in ormolu with drop-handles and pendants of leaves.

Signed : S. OEBEN.

FRENCH. Period of Louis XVI.

H. 2 ft.  $5\frac{1}{2}$  in., L. 4 ft.  $1\frac{1}{2}$  in., D. 2 ft.

PLATE 30.  
1099—1882.

57. CHAIRS (four), of carved and gilt wood ; each having square back with upper rails carved with a bow, a wreath and laurel ; rounded seats with carved framework ; tapering legs in the form of sheaths of arrows.

Signed : G. IACOB.

FRENCH. Period of Louis XVI (the blue and white damask coverings belong to the 19th century).

H. 2 ft. 9 in.

1062 to 1062c—1882.

GEORGES JACOB, born in Burgundy, belonged to a famous family of French cabinet-makers. He was received into the Corporation of Master Cabinet-makers of Paris in 1765. He executed for the most part chairs and bedsteads, and received commissions from Queen Marie Antoinette and the most famous families of Paris. Examples of his work are found in the principal Palaces and Galleries of France, and at Windsor Castle in England.

58. ARMCHAIRS, a pair, of carved and gilt wood ; each having square back carved on the upper rail with a trophy of arrows, laurel and a wreath ; arms incurved in front and carved with acanthus ; framework of seats carved with festoons ; legs in the form of sheaths of arrows.

Signed : G. IACOB.

FRENCH. Period of Louis XVI.

H. 3 ft.

PLATE 31.  
1063—1882.

For a note on G. JACOB see No. 57.

59. CUPBOARD, of mahogany, fitted with a drawer beneath the top and two hinged doors below, inlaid in boxwood, satinwood and rosewood with a monogram of two L's with a fleur-de-lys surmounted by a coronet (for the Royal House of France) ; on each side is a trophy of musical instruments with a wreath and torch. Mounts consist of an open gallery surrounding the top, borders of leaf ornament and pateras.

Signed : C. RICHTER.

FRENCH. Period of Louis XVI.

H. 3 ft. 11 in., W. 4 ft.

PLATE 32.  
1115—1882.

CHARLES RICHTER, rue Moreau, faubourg Sainte-Antoine, was received into the Corporation of Master Cabinet-makers of Paris in 1784.



60. CUPBOARD, oblong with bevelled angles, decorated in marquetry of various woods with a vase of roses, tulips, anemones and other flowers on the door in front, and with a lyre and wreath in the centre of the drawer above ; mounted in ormolu with scrolling foliage, pateras, pendants and bands. On the top is a slab of white marble.

FRENCH. Early period of Louis XVI.

H. 2 ft. 9½ in., W. 2 ft. 1½ in.

PLATE 33.

1082—1882.

61. COMMODOE, of mahogany, with bevelled angles and straight tapering legs, fitted with two drawers decorated with diaper ornament in marquetry ; mounted in ormolu with floral pendants, sprays of laurel, ring drop-handles and rosettes. On the top is a slab of grey marble.

Signed : P. DENIZOT.

FRENCH. Period of Louis XVI.

H. 2 ft. 11 in., W. 3 ft. 1 in., D. 1 ft. 8 in.

PLATE 34.

1101—1882.

PIERRE DENIZOT was received into the Corporation of Master Cabinet-makers of Paris in 1740.

62. COMMODOE AND WRITING TABLE, with bevelled angles and straight, tapering legs, decorated with diapers and rosettes in marquetry of tulipwood, mahogany and other woods, and mounted with guilloche bands enclosing rosettes and pendants of wreaths with ribbons in ormolu. The construction is peculiar. The top slides back, at the same time pushing forward the upper drawer to form a table for writing ; below are two deep drawers.

FRENCH. Period of Louis XVI.

H. 2 ft. 10 in., W. 3 ft. 2½ in., D. 1 ft. 10½ in.

1088—1882.

63. SMALL COMMODOE AND WRITING TABLE (companion to No. 62 and similarly constructed and decorated).

H. 2 ft. 6 in., W. 1 ft. 8½ in., D. 1 ft. 2¾ in.

1089—1882.

64. SMALL TABLE, containing a drawer and resting on four fluted tapering legs. The top is covered with a diaper design of quatrefoils and rosettes in marquetry of various woods. Mounts consist of an open gallery on the top and bands of leaf ornament.

A signature stamped on the table is illegible except for the letters ME.

FRENCH. Period of Louis XVI.

H. 2 ft. 2 in., W. 2 ft., D. 1 ft.

1071—1882.

65. WRITING TABLE, one of a pair, rectangular, with tapering legs decorated in marquetry of sycamore and other woods and ivory, and mounted in ormolu. Beneath the top is a sliding shelf for writing with a drawer on each side, one of which is fitted for writing materials. On the top is a marquetry design in which is represented, against an architectural background, a man offering a basket of flowers to a woman on the right and a seated woman taking flowers from a basket on the left. The stand is decorated with scrolling foliage and pateras.

Signed : G. JANSEN.

FRENCH. Period of Louis XVI.

H. 2 ft.  $3\frac{1}{2}$  in., L. 2 ft. 3 in., D. 1 ft.  $3\frac{1}{2}$  in.

PLATE 35.

1039—1882.

GEORGES JANSEN was received into the Corporation of Master Cabinet-makers of Paris in 1767. Examples of his work are very rare.

66. WRITING TABLE, similar to No. 1039—1882, and of the same size, except that a man embracing a woman is represented on the left of the marquetry design on the top.

Signed : G. JANSEN, D. DE LOOSE, J. L. COSSON.

PLATE 35.

1039A—1882.

G. JANSEN, see the note under No. 65.

DANIEL DELOOSE was received into the Corporation of Master Cabinet-makers of Paris in 1767.

JACQUES LAURENT COSSON was received into the Corporation of Master Cabinet-makers of Paris in 1765.

67. BOOK RACK, having at each end a raised compartment containing a drawer, one of which is fitted with an inkpot ; decorated in marquetry of various woods and ivory with two groups of lovers seated against an architectural background, and with vases and views of villages. Traces of the signature G. JANSEN are visible.

FRENCH. Period of Louis XVI.

H.  $3\frac{1}{8}$  in., L. 1 ft.  $10\frac{1}{2}$  in., D.  $7\frac{3}{4}$  in.

PLATE 36.

1042—1882.

Compare Table by G. JANSEN (No. 65).

68. ENCOIGNURES, a pair, ebony, each with four shelves and white marble tops, the backs having panels of imitation Japanese lacquer decorated with playing cards and other designs in gold lacquer on a black ground ; mounted with columns and open galleries in ormolu.

FRENCH. Period of Louis XVI.

H. 3 ft.

1066, 1066A—1882.



69. UPRIGHT SECRÉTAIRE, composed of a cabinet with drawer above, resting on columns joined by three open shelves. The falling front of the cabinet is decorated in Japanese lacquer with a landscape within a shaped panel ; on the sides are fans and discs. On the top is a slab of marble. Mounted in ormolu, with bands and open galleries on the top and round the shelves.

Said to have been formerly at Fonthill.

FRENCH. Period of Louis XVI.

H. 3 ft. 10½ in., W. 1 ft. 7 in., D. 11 in.

1112—1882.

70. CUPBOARD, rectangular with bevelled angles, of ebony, decorated with a vase of flowers in black and gold Japanese lacquer on the door in front and with landscapes on the sides ; mounted in ormolu with ornamental bands and pateras. The interior is fitted with a drawer beneath the top and a shelf below.

FRENCH. Period of Louis XVI.

H. 3 ft. 3 in., W. 2 ft. 6¾ in., D. 1 ft. 3 in.

PLATE 37.

1074—1882.

71. SMALL WRITING-TABLE, of ebony, decorated with panels of black and gold Japanese lacquer and mounted in ormolu. The top has a hinged panel ornamented with a landscape scene ; this can be raised to form a slope for writing. Below the top is a drawer fitted with compartments for writing materials closed by a shutter. The legs, straight and fluted above and curved below, are joined by a shelf covered with a slab of white marble. Mounts consist of openwork galleries round three sides of the top and shelf, pendants of leaves at the angles and ornamental bands.

Signed : M. CARLIN ME.

FRENCH. Early period of Louis XVI.

H. 2 ft. 7 in., W. 1 ft. 6 in., D. 1 ft. 1½ in.

PLATE 38.

1028—1882.

For a note on M. CARLIN see No. 43.

72. TABLE, with shaped top, fitted with drawers and resting on straight fluted legs ; decorated in black and gold lacquer in the Japanese style with rocks, trees, houses, a bridge and a figure, and mounted in ormolu with festoons of drapery, pendants, bands and an open gallery on the top.

Stamped : M. CARLIN ME.

FRENCH. Period of Louis XVI.

H. 2 ft. 5½ in., L. 4 ft. 3½ in., W. 2 ft.

PLATE 39.

1049—1882.

For a note on M. CARLIN see No. 43.

73. WRITING-TABLE, mahogany, inset with plaques of Sèvres porcelain and mounted in ormolu; oblong in shape, with a drawer at each end fitted for writing materials, and fluted tapering legs. The top is inlaid with lines intersecting diagonally. The plaques on the frieze and drawer-fronts are painted with sprays of flowers within borders on a white ground. Mounts consist of an open gallery partly surrounding the top, and leaf ornament at the angles and in the flutings.

Signed (on the upper rims of the drawers): J. H. RIESENER ME.

FRENCH. Period of Louis XVI.

PLATE 40.

H. 2 ft. 5 in., L. 2 ft. 5 in.

1061—1882.

For a note on J. H. RIESENER see No. 37.

74. TABLE WITH SHELVES (*Etagère*), of mahogany, inlaid with plaques of Sèvres porcelain and mounted in ormolu. Arranged in three tiers with two trays above and a shelf below with concave front; the front of the upper tray is hinged and falls forward. The plaques are painted with sprays of flowers within blue borders. Mounts consist of borders of beads, pateras, and a gallery surrounding the lower shelf.

FRENCH. Period of Louis XVI.

H. 2 ft. 6½ in., W. 1 ft. 11 in.

1041—1882.

75. UPRIGHT *SECRÉTAIRE*, rectangular, with bevelled angles and concave sides, decorated in marquetry of harewood, sycamore, tulipwood and burr walnut, and mounted in ormolu. The upper part contains a drawer below the top, beneath which is a cabinet fitted with a variety of drawers closed by a falling front; the lower part forms a cupboard closed by hinged doors. The ornament on the falling front consists of flowers and ribbons encircling a bird on a perch; on the doors of the lower cupboard are festoons, and on the side panels bunches of flowers. Mounts consist of pendants of laurel, bands enclosing rosettes, pateras and acanthus foliage. On the top is a slab of purple marble.

Probably by David Roentgen.

FRENCH. Period of Louis XVI.

PLATE 41.

H. 5 ft., W. 3 ft., D. 1 ft. 3½ in.

1107—1882.

DAVID ROENTGEN, born at Herrenhag, in Germany, in 1743, emigrated to France, where he became famous for his cabinet work, especially on account of his realistic treatment of pictorial subjects in marquetry of various woods. He was received into the Corporation of Master Cabinet-makers of Paris in 1780. At the time of the French Revolution he returned to Germany.

76. TABLE, oval, with straight tapering legs, having a drawer fitted for writing materials in front, and a hinged compartment on each side

opening with a spring ; decorated in marquetry of harewood and sycamore with festoons of roses and an open knife in the centre of the top ; mounted in ormolu.

Attributed to David Roentgen.

FRENCH. Period of Louis XVI.

H. 2 ft. 7 in., W. 2 ft. 5 in.

PLATE 42.

1059—1882.

A similar table was sold at the sale of the Jacques Doucet Collection at Paris in 1912 for 39,500 francs (about £1,510).

There is another example in the Collection of Lord Hillingdon, in London.

For a note on David Roentgen see No. 75.

77. WRITING-TABLE (*Bureau plat*), oblong, with straight tapering legs, decorated in marquetry of harewood, boxwood, burr walnut and tulipwood, fitted with plaques of Sèvres porcelain and mounted in ormolu. The top has a writing pad of green leather in the centre flanked by two panels. One panel bears a representation in marquetry of two peasants, one seated on a box smoking a pipe ; signed  $\frac{4}{R}$  No. 12. The other design consists of an old man reading a book, while another figure takes a book from a box ; a reading-desk behind supports a book bearing the inscription, "*Nihil Simplici in genere omnibus ex partibus perfectum natura expolivit—Cicero, libr. 2 de inventione*"; the panel is signed R. Below the top are three drawers, the frieze and drawer-fronts being inset with porcelain plaques painted with sprays of flowers.

The marquetry panels on the top, the work of David Roentgen, belong to the period of Louis XVI; the framework of the table appears to have been made in England about 1850, with Minton plaques of this date.

H. 2 ft. 6 in., L. 4 ft. 10 in., D. 2 ft. 8 in.

PLATE 43.

For a note on David Roentgen see No. 75.

1076—1882.

This table is discussed in "*Le Mobilier au XVII<sup>e</sup> et au XVIII<sup>e</sup> siècle*," by E. Molinier.

78. TABLE, oval, with straight tapering legs, having a drawer fitted for writing materials in front and a hinged compartment on each side opening with a spring ; decorated in marquetry of satinwood and sycamore, partly stained, on the top with Aeneas carrying Anchises from Troy, and with trophies of musical instruments on the sides ; mounted in ormolu.

Probably a copy made in the 19th century of a table by David Roentgen, now in the Victoria and Albert Museum, No. 381-1874.

H. 2 ft. 7 in., W. 2 ft. 5 in.

1060—1882.

The top figured in "*French Furniture and Decoration in the XVIII Century*," by Lady Dilke.

For note on D. Roentgen see No. 75.

79. PEDESTAL CABINETS, a pair, of mahogany, fitted with six drawers, each inset with an oval plaque of Sèvres porcelain painted with cupids and wreaths, and with angle plaques of similar character ; mounted in ormolu with a pierced gallery on the top, drop-handles, bands of beads and leaf ornament in the angle flutings.

FRENCH. Period of Louis XVI.

H. 4 ft. 5 in., W. 1 ft. 7 in., D. 1 ft. 1 in.

1040, 1040A—1882.

80. PEDESTAL WRITING CABINET (*Secrétaire*), mahogany, with inlay of lines in boxwood, inset with plaques of Sèvres porcelain and mounted in ormolu. Composed of a writing cabinet containing drawers closed by a hinged front which forms a shelf for writing, and a cupboard below with two doors. In the centre of each door is an oval plaque of Sèvres porcelain painted and gilt with exotic birds and landscapes, probably by Evans or Aloncle ; and angle plaques painted with flowers on apple green ground, one bearing the crossed L's and the letters BD, the mark of Baudouin. On the top is a slab of marble. Mounts consist of an openwork gallery, pendants, pateras and bands.

FRENCH. Period of Louis XVI.

H. 3 ft. 3½ in., W. 2 ft., D. 11 in.

PLATE 44.

1046—1882.

Figured in "Louis XVI Furniture," by Seymour de Ricci.

Baudouin, gilder, b. 1724, was pensioned in the year VIII of the Republic.

81. SECRÉTAIRE, mahogany, inset with plaques of Sèvres porcelain and mounted in ormolu. Composed of a cabinet with two hinged doors resting on a writing-table with cylinder front enclosing drawers and a sliding shelf for writing ; below the shelf is a drawer. Circular Sèvres plaques on the doors, painted with vases, doves and flowers. Straight fluted legs. Mounts consist of an open gallery round three sides of the top and bands of beads. On the top is a slab of white marble.

FRENCH. Period of Louis XVI.

H. 4 ft., W. 2 ft. 0½ in., D. 1 ft. 4 in.

1098—1882.

82. CHAIR, with round arched back and fluted legs, carved and gilt with pateras and bead ornament; covered with Beauvais tapestry with designs of trophies of musical instruments within wreaths of laurel and flowers.

FRENCH. Period of Louis XVI.

H. 3 ft. 0½ in., Seat 1 ft. 8¼ in. by 1 ft. 5 in.

PLATE 45.

1086—1882.



83. SCREEN, with arched top and curved feet, of wood carved and gilt with guilloche ornament ; containing a panel of tapestry woven with a design of flowers on red ground.

The panel of tapestry is signed : NEILSON.

FRENCH (GOBELINS). Late 18th century.

H. 3 ft. 6 in., W. 2 ft. 4 in.

PLATE 46.

1202—1882.

There is a screen with similar tapestry panel of floral design, signed "Neilson," in the possession of Earl Cadogan.

84. FOOTSTOOLS, a pair, of rosewood, mounted with guilloche bands and chased feet in ormolu, and upholstered in green velvet.

19th century.

H.  $8\frac{1}{2}$  in., W. 1 ft. 2 in., D. 11 in.

1031, 1031A—1882.

85. FOOTSTOOLS, a pair, part of the same set as No. 84, but covered with tapestry decorated (in 1072) with a girl holding a flower pot and (in 1072A) with a dog seizing a bird.

H. 9 in., W. 1 ft. 3 in.

1072, 1072A—1882.

86. THERMOMETER, with cross-banded veneer of kingwood and tulipwood ; mounted in ormolu.

Signed : LANGE DE BOURBON.

FRENCH. Period of Louis XV.

H. 3 ft. 1 in., W. 6 in.

1096—1882.

87. BAROMETER, with cross-banded veneer of kingwood and tulipwood ; mounted in ormolu.

Signed : LANGE DE BOURBON.

FRENCH. Period of Louis XIV.

H. 3 ft. 1 in., W. 6 in.

1097—1882.

88. COMMODORE, of mahogany and other woods, the central panel of the front decorated in marquetry with two cupids under wheat sheaves flanked by panels containing floral designs ; mounted in ormolu, with ribbons, rosettes, scrolls and festoons. On the top is a slab of variegated red marble.

Signed by G. HAUPT, and dated 1779.

SWEDISH.

H. 2 ft. 11 in., L. 4 ft. 10 in., D. 2 ft. 2 in.

PLATE 47.

1108—1882.

Figured in "Georg Haupt," by John Böttiger. Stockholm, 1901.

GEORG HAUPT, a celebrated Swedish cabinet-maker, was living in Paris in 1765. Afterwards he returned to Sweden, and died at Stockholm in 1784. Examples of his work are found in The Musée Condé, at Chantilly, and the Royal Collections of Stockholm.

89. CASKET, of wood, oblong with rounded ends, the lid inset with a plaque of Sèvres porcelain painted in colours, with a wreath enclosing a floral monogram formed of the letters L S C, the initials of Marie Thérèse, Louis de Savoie Carignan, Princesse de Lamballe (b. 1749 ; d. 1792) ; mounted in ormolu.

FRENCH. Period of Louis XVI.

PLATE 48.

H.  $3\frac{1}{2}$  in., W.  $8\frac{1}{2}$  in., D. 5 in.

865—1882.

This unfortunate princess, superintendent of the household and an intimate friend of Queen Marie Antoinette, suffered the same fate as her royal mistress, and was executed in Paris in 1792.

90. INKSTAND, decorated in Boulle marquetry of brass on tortoiseshell with symmetrical bands and scrollwork, and mounted in ormolu, with masks and bands ; fitted with a hollowed space for pens and three brass vessels for ink and ponce.

FRENCH. 18th century.

L. 1 ft.  $3\frac{1}{2}$  in., W. 1 ft.

1102—1882.

91. CASKET, decorated in marquetry of brass, copper, white metal and mother-of-pearl, with Venus attended by cupids on the lid, and cupids and flowers on the sides ; mounted in ormolu with bands and leaf ornament.

FRENCH.

H. 5 in., W. 1 ft. 1 in., D. 10 in.

1053—1882.

92. CASKET, decorated in Boulle marquetry of brass, on tortoiseshell, with arabesque designs ; and mounted with masks and bands in ormolu.

FRENCH. Period of Louis XIV ; early 18th century.

H. 1 ft. 1 in., W. 1 ft. 8 in., D. 1 ft.  $3\frac{3}{4}$  in.

1022—1882.

93. TRAY, decorated in Boulle marquetry of brass and white metal on tortoiseshell. In the centre a shield of arms with motto "Dieu et mon honneur," surrounded by a symmetrical design of bands and scrollwork with two eagles.

FRENCH. Period of Louis XIV.

1 ft. 3 in. by  $10\frac{1}{2}$  in.

1030—1882.



94. STANDS, a pair, rectangular, with concave sides, decorated in Boulle marquetry of brass on tortoiseshell with interlaced scrolling foliage; mounted in ormolu with bands of ornament and angle plates of grotesque figures.

FRENCH. Period of Louis XIV.

H. 4 in. by 9 in.

1033, 1033A—1882.

95. BOX, rectangular, with cross-banded veneer of kingwood and tulipwood; on feet of gilt brass.

18th century.

H.  $8\frac{1}{2}$  in. by  $10\frac{3}{4}$  in. square.

1054—1882.

96. PAPER CASE AND SLOPE FOR WRITING, formed of two shaped hinged panels, one of which is inset with a plaque of Sèvres porcelain painted in colours with a bunch of flowers and surrounded by a border of engraved brass; the whole framed in ormolu and having small scroll supports.

FRENCH. Period of Louis XV.

H.  $8\frac{1}{2}$  in., W. 1 ft. 1 in.

1077—1882.

97. BOX, oblong, decorated in marquetry of satinwood, sycamore, tulipwood and other woods with a trophy of musical instruments and sprays of flowers, and on the sides of the box with floral designs. Inside are three compartments closed by sliding lids.

FRENCH. Period of Louis XVI.

H.  $5\frac{1}{4}$  in., W. 1 ft. 2 in., D.  $8\frac{3}{4}$  in.

1056—1882.

98. BOX FOR GAMES, oblong, decorated in marquetry of various woods and mounted in ormolu; on the outside of the lid is a shield of arms with coronet and supporters, and on the inside the representation of an old man seated at a table with cupids standing near. Signed: FAIT PAR LEPAGE 1776. Inside are four small boxes for counters.

FRENCH. Dated 1776.

H.  $2\frac{1}{2}$  in., W.  $9\frac{3}{8}$  in., D.  $7\frac{1}{2}$  in.

1032—1882.

99. BOX, oblong, mahogany, inset on the lid with diamond-shaped and triangular plaques of Sèvres porcelain painted in colours with bunches of flowers; bordered by bands of beads in ormolu.

Probably made in the middle of the 19th century in the style of French work of the period of Louis XVI.

H.  $6\frac{1}{4}$  in., W. 1 ft. 1 in., D. 10 in.

1055—1882.

**100. CASKET**, rectangular, decorated in marquetry of various woods, partly stained, and mounted with lockplate, angle ornament and drop-handles in gilt metal. The front panel is hinged and, when open, discloses six drawers; the lid is fitted inside with a tray. Designs on the top, front, back and sides consist of figures playing musical instruments and hunting, a shepherd and shepherdess and stags.

SOUTH GERMAN (?). Early 18th century.

H.  $10\frac{3}{4}$  in., W. 1 ft.  $3\frac{1}{2}$  in., D.  $10\frac{1}{2}$  in.

1044—1882.

**101. CASKET**, of ebony, with panels of black marble, inlaid with vases of fruit in various coloured stones and marbles (*pietra dura*); mounted with wavy bands in ormolu.

ITALIAN (FLORENTINE). 18th century.

H. 1 ft., W. 1 ft.  $3\frac{5}{8}$  in., D. 1 ft.  $1\frac{5}{8}$  in.

888—1882.

**102. FRAME**, rectangular, of ebony, covered with plates of mother-of-pearl engraved with scenes from the Life of Christ, figures of saints and floral borders.

SPANISH. 17th century.

H. 2 ft.  $10\frac{1}{8}$  in., W. 1 ft.  $7\frac{3}{4}$  in.

883—1882.

**103. ARMCHAIRS**, four, of wood, veneered with ivory, each having an oval back with three vertical rails and fluted tapering legs, with small claw-and-ball feet.

INDIAN (MYSORE), under European influence. Late 18th century.

H. 3 ft.  $0\frac{3}{4}$  in.

1064 to 1064c—1882.

**104. TABLE**, oval, fitted with a drawer and resting on four tapering legs, veneered with ivory, carved and gilt with interlacing leafy stems and pateras.

INDIAN (MYSORE). Late 18th century.

H. 2 ft. 4 in., W. 2 ft. 6 in., D. 1 ft. 8 in.

1085—1882.

Said to have formerly belonged to Tippoo Sahib, and been captured at the fall of Seringapatam.

**105. ARMCHAIRS**, a pair, of ivory, carved, pierced and gilt, each with rounded back and pierced splats, curved arms terminating in grotesque heads, and cabriole legs ending in animals' feet and joined by turned stretchers.

INDIAN (MYSORE). Late 18th century.

H. 3 ft.  $0\frac{3}{8}$  in.

1075—1882.

Said to have formerly belonged to Tippoo Sahib and been captured at the fall of Seringapatam.

**106. CHAIR**, ebony, inlaid with ivory, the square back having turned uprights supporting a rail carved with a blank shield between two grotesque monsters ; carved seat frame and turned legs and stretchers.

SINHALESE, under Dutch influence. 17th century.

H. 3 ft.  $1\frac{1}{4}$  in.

1103—1882.

**107. COUCH OR DAY BED**, of ebony inlaid with floral and geometrical designs in ivory, with sloping head formed of central oval panel flanked by baluster uprights ; the seat supported on six grotesque monsters joined by rails with shaped lower outline.

INDO-PORTUGUESE. 17th century.

H. 3 ft.  $9\frac{3}{4}$  in., L. 6 ft. 4 in.

1024—1882.

**108. SET OF CHAIRS**, five, of ebony inlaid with floral and geometrical designs in ivory ; each with high back containing a central panel flanked by baluster uprights and baluster legs and stretchers.

INDO-PORTUGUESE. 17th century.

H. (of each) 3 ft. 11 in.

1023 to 1023D—1882.

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NOTE.—The Department of Engraving, Illustration and Design of this Museum contains a comprehensive collection of engraved designs for French furniture by Boulle, Meisssonier, and other well-known cabinet-makers



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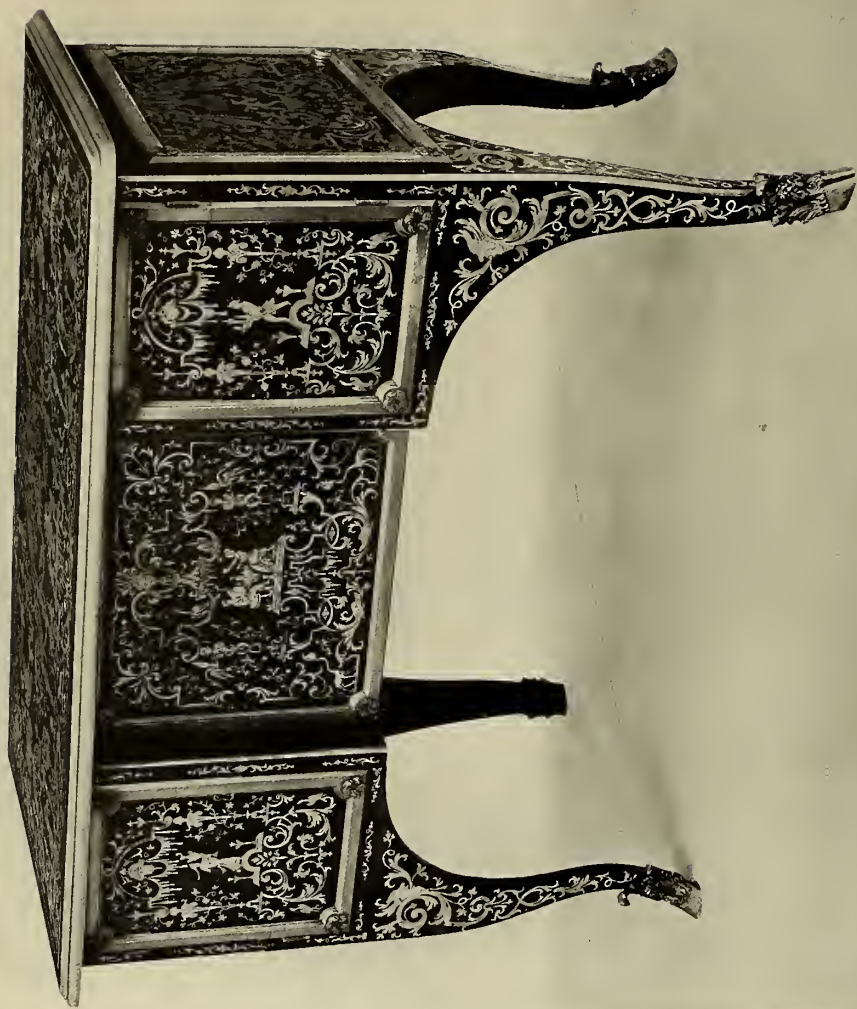
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1025	„	-	-	6	1060	„	-	-	78
1026	„	-	-	1	1061	„	-	-	73
1027	„	-	-	9	1062	„ to c	-	-	57
1028	„	-	-	71	1063	„	-	-	58
1029	„	-	-	10	1064	„ to c	-	-	103
1030	„	-	-	93	1065	„	-	-	27
1031	„ & a	-	-	84	1066	„ & a	-	-	68
1032	„	-	-	98	1067	„	-	-	45
1033	„ & a	-	-	94	1068	„	-	-	52
1034	„	-	-	32	1069	„	-	-	33
1035	„	-	-	46	1070	„	-	-	26
1036	„	-	-	47	1071	„	-	-	64
1037	„	-	-	30	1072	„ & a	-	-	85
1038	„	-	-	41	1073	„	-	-	50
1039	„	-	-	65	1074	„	-	-	70
1039a	„	-	-	66	1075	„	-	-	105
1040	„ & a	-	-	79	1076	„	-	-	77
1041	„	-	-	74	1077	„	-	-	96

REGISTERED No.				CATALOGUE No.
1078—1882	-	-	-	49
1082	„	-	-	60
1083	„	-	-	12
1084	„	-	-	3
1085	„	-	-	104
1086	„	-	-	82
1087	„	-	-	29
1088	„	-	-	62
1082	„	-	-	63
1090	„	-	-	54
1091	„	-	-	28
1092	„ & a	-	-	51
1093	„	-	-	14
1094	„	-	-	15
1095	„	-	-	18
1096	„	-	-	86
1097	„	-	-	87
1098	„	-	-	81
1099	„	-	-	56
1100	„	-	-	42

REGISTERED No.				CATALOGUE No.
1101—1882	-	-	-	61
1102	„	-	-	90
1103	„	-	-	106
1105	„	-	-	22
1106	„	-	-	37
1107	„	-	-	75
1108	„	-	-	88
1109	„ & a	-	-	25
1110	„	-	-	31
1111	„	-	-	35
1112	„	-	-	69
1113	„	-	-	40
1114	„	-	-	36
1115	„	-	-	59
1116	„	-	-	34
1117	„	-	-	21
1118	„	-	-	8
1119	„	-	-	16
1202	„	-	-	83

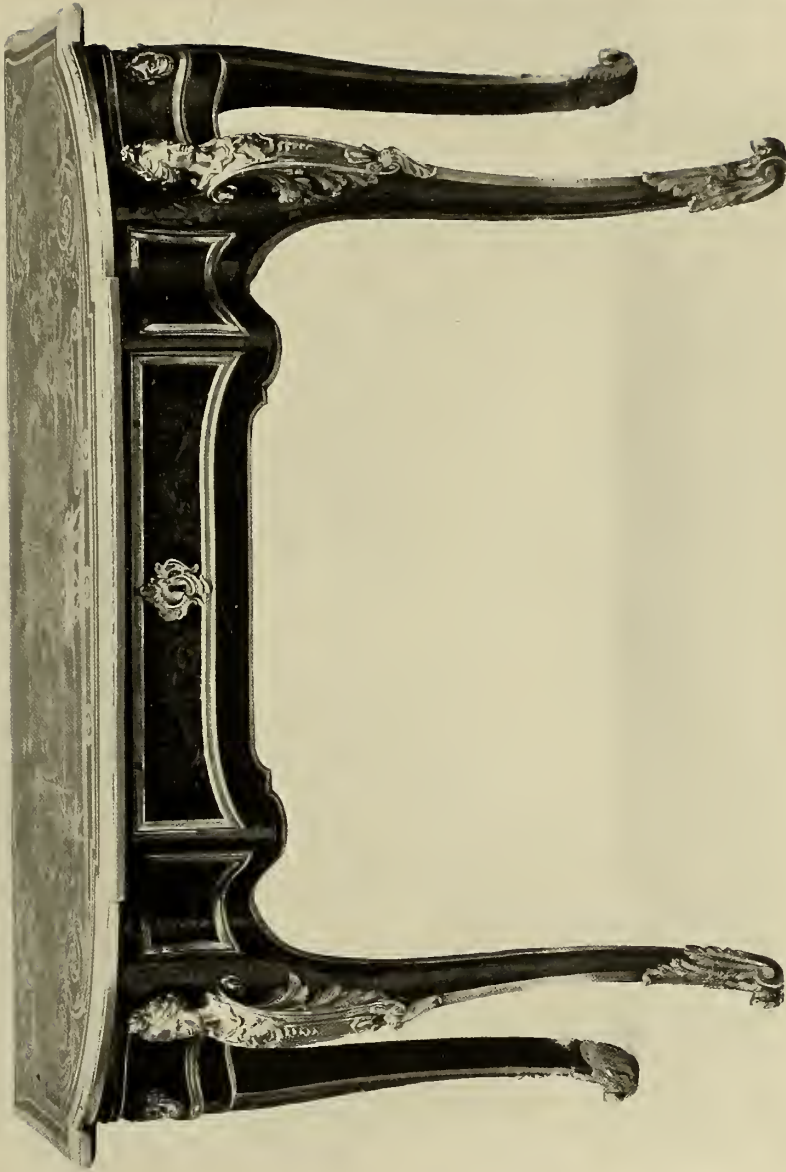


1. ARMOIRE. Probably designed by Bérain and  
executed by Boulle for Louis XIV.



4. PEDESTAL TABLE, decorated with Boulle marquetry.  
Period of Louis XIV.





5. CONSOLE TABLE, with Boulle marquetrie. Late period of Louis XIV, or the Regency.

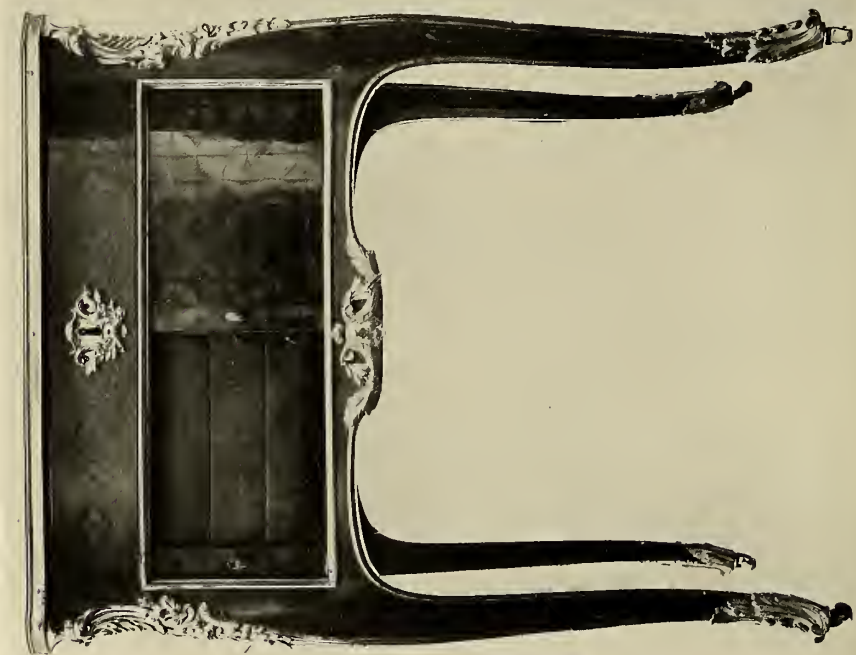


8. CABINET, with Boulle marquetry.  
Period of Louis XIV.



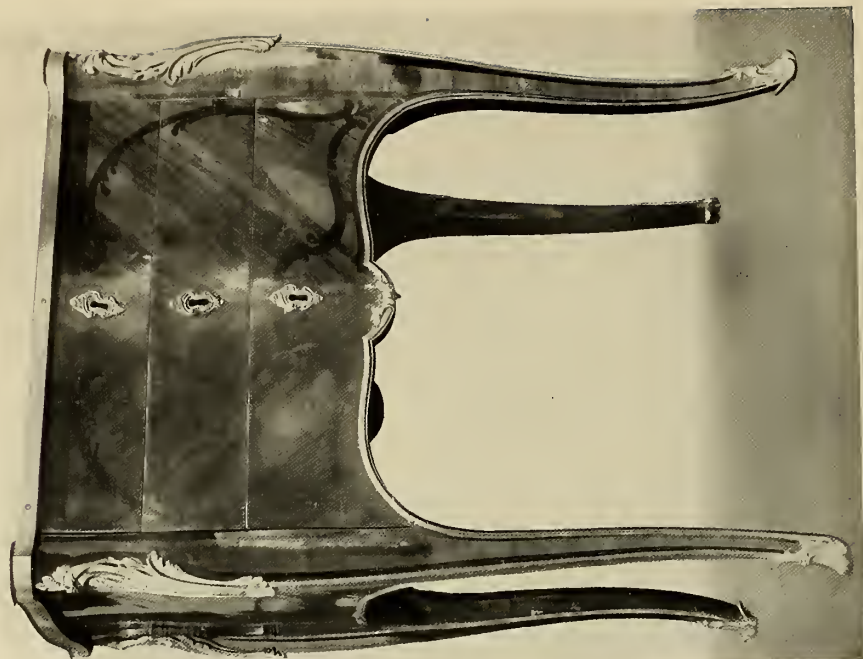
12. COMMUNE. Period of Louis XIV.



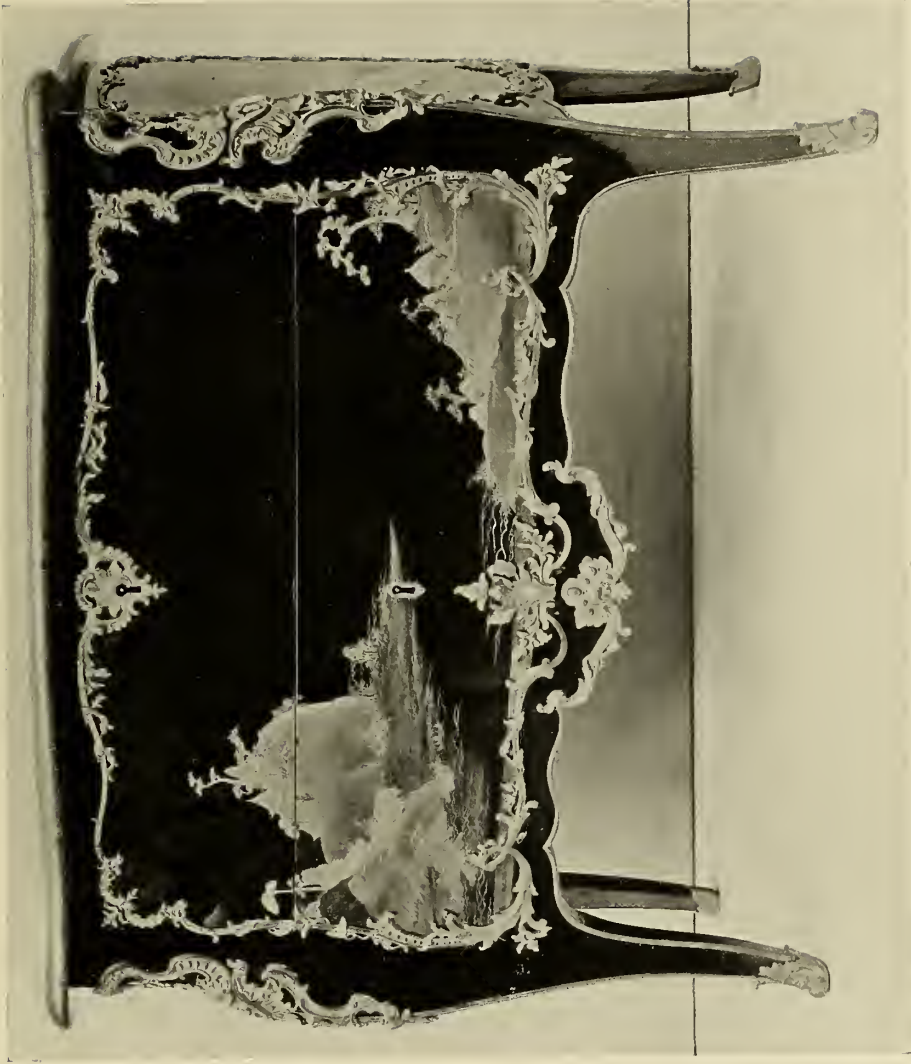


13. SMALL SECRÉTAIRE.

Period of Louis XV.

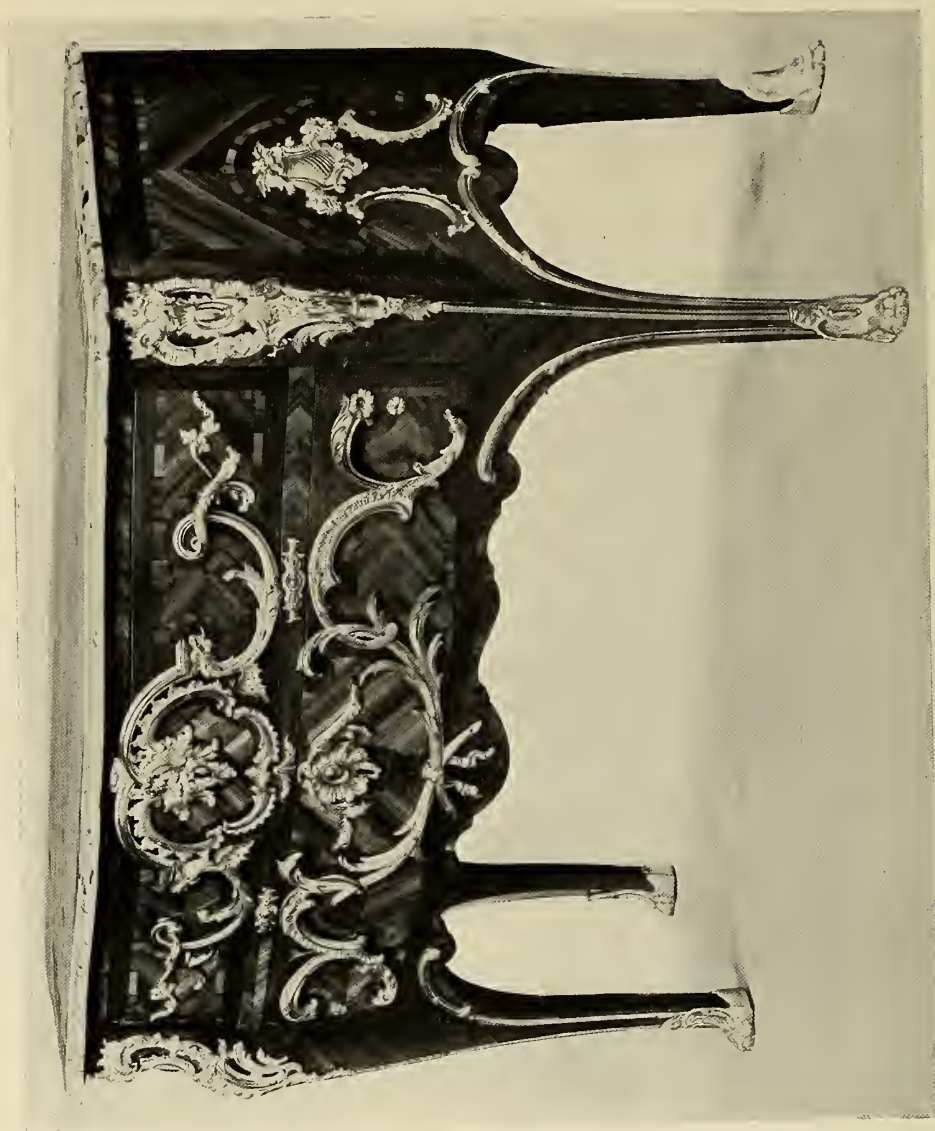


14. SMALL COMMODE.

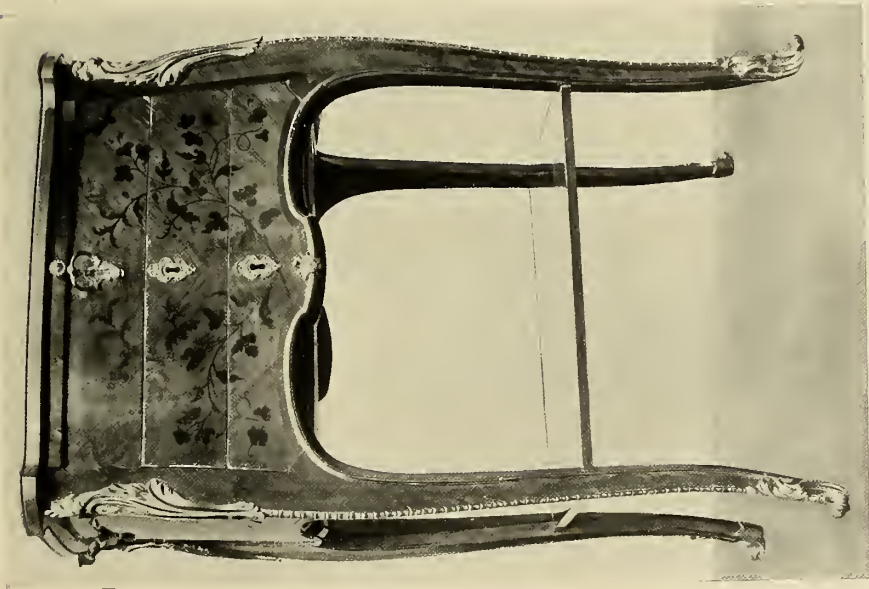


15. COMMUNE, decorated in black and gold Japanese lacquer. Signed : BVRB.  
Period of Louis XV.



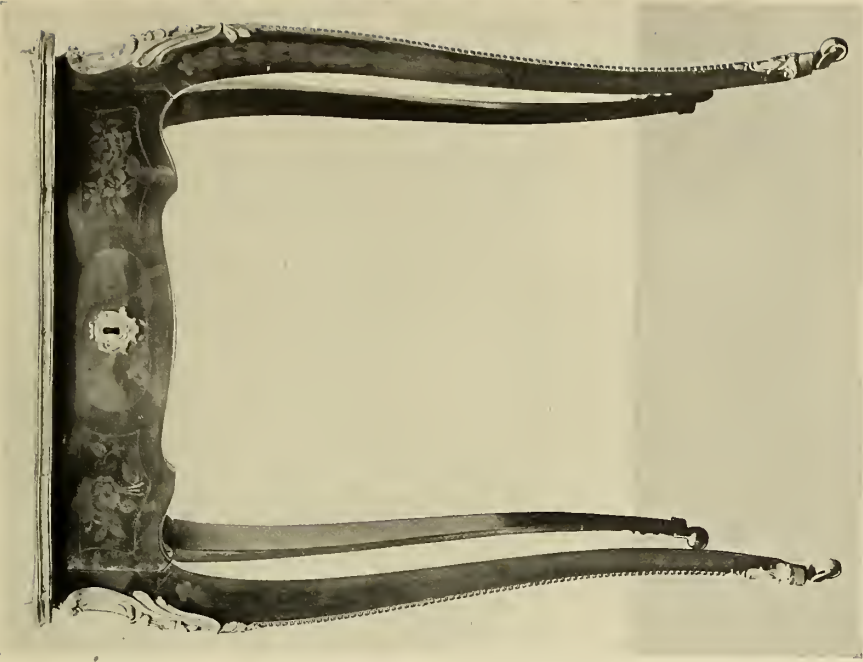


16. COMMODE, in the style of Cressent, with mounts attributed to Cafféri.  
Period of Louis XV.



17. SMALL WRITING TABLE.

Period of Louis XV.



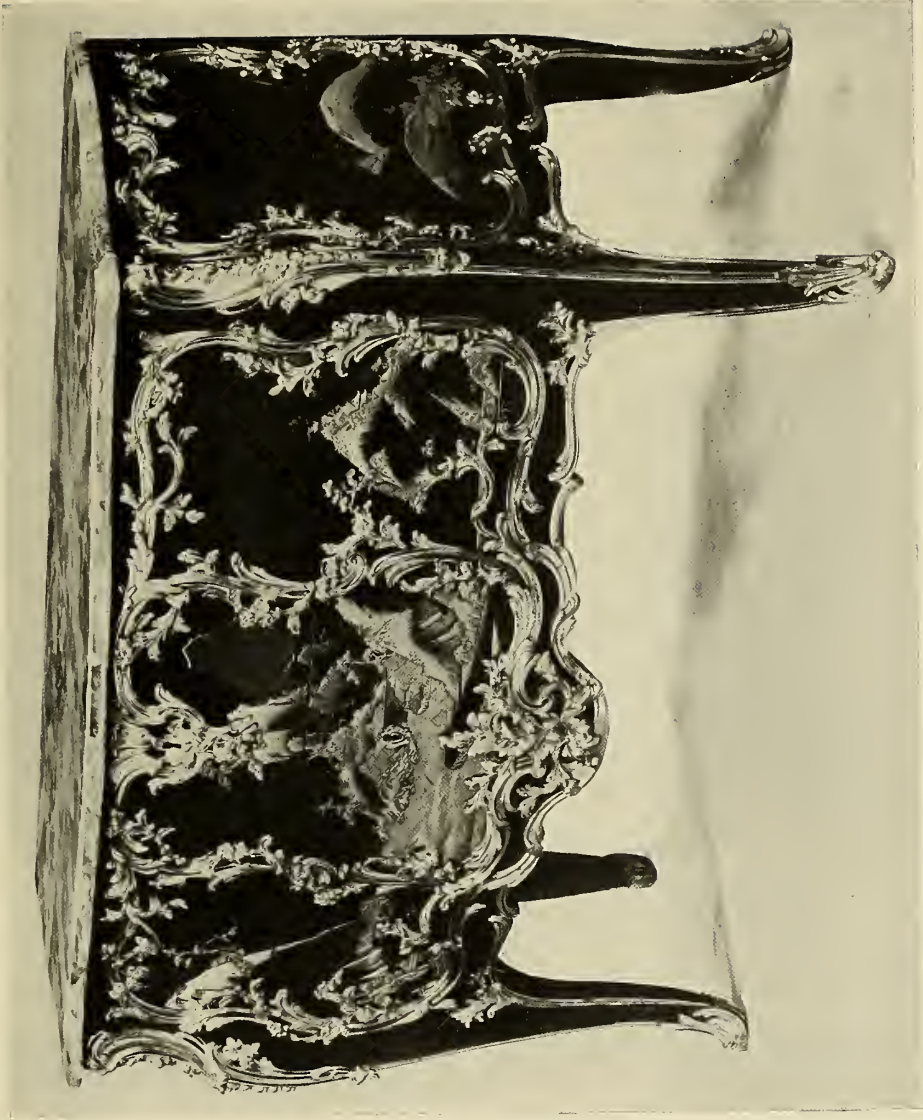
27. SMALL WRITING TABLE.

Signed : F. BAYER.

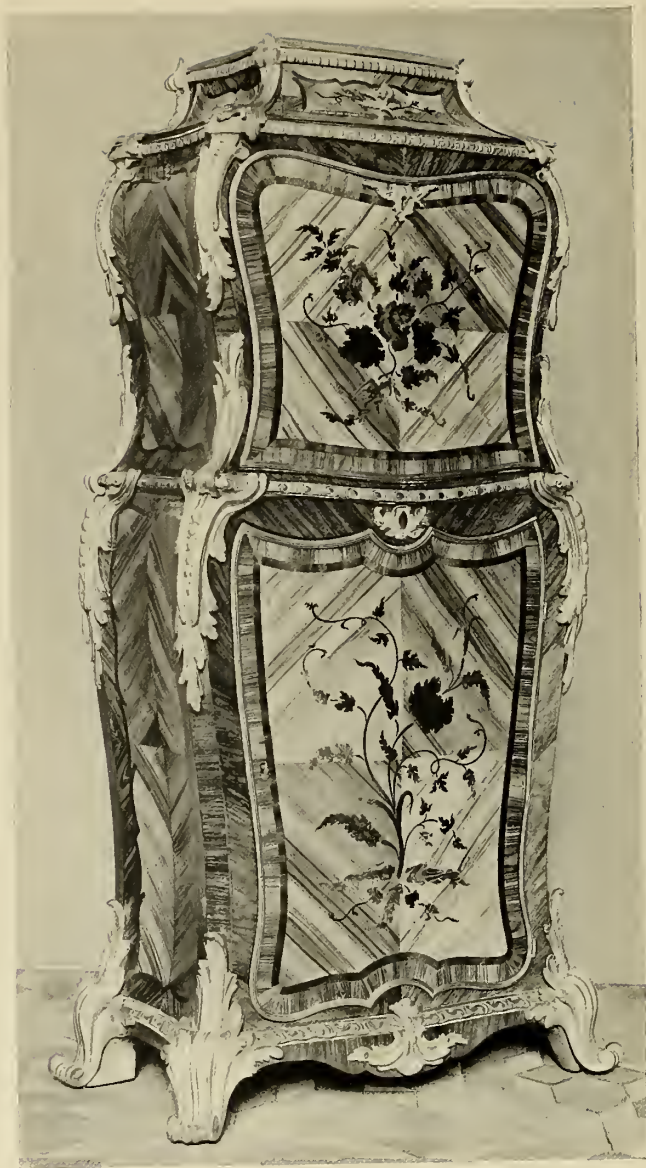


19. SMALL COMMODOE or TABLE, decorated in marquetry.  
Late period of Louis XV.



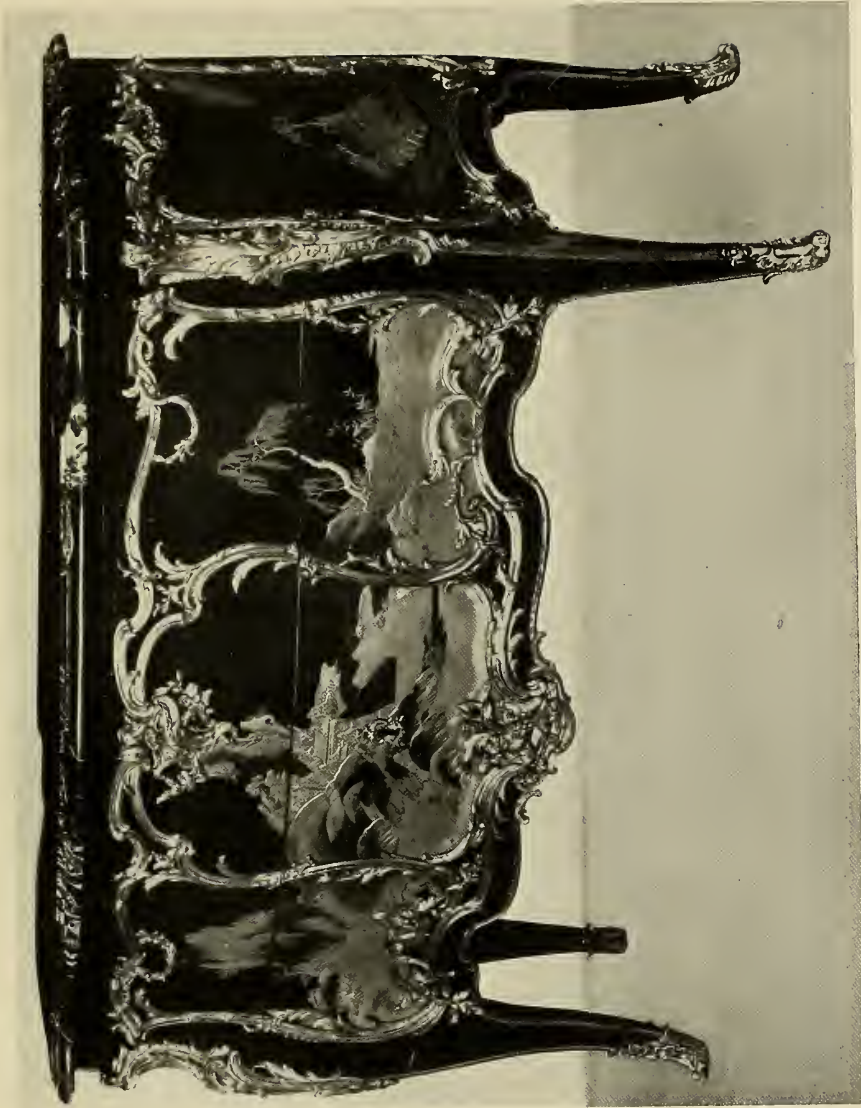


20. COMMODOE, decorated in black and gold Japanese lacquer. Signed : JOSEPH.  
Period of Louis XV.

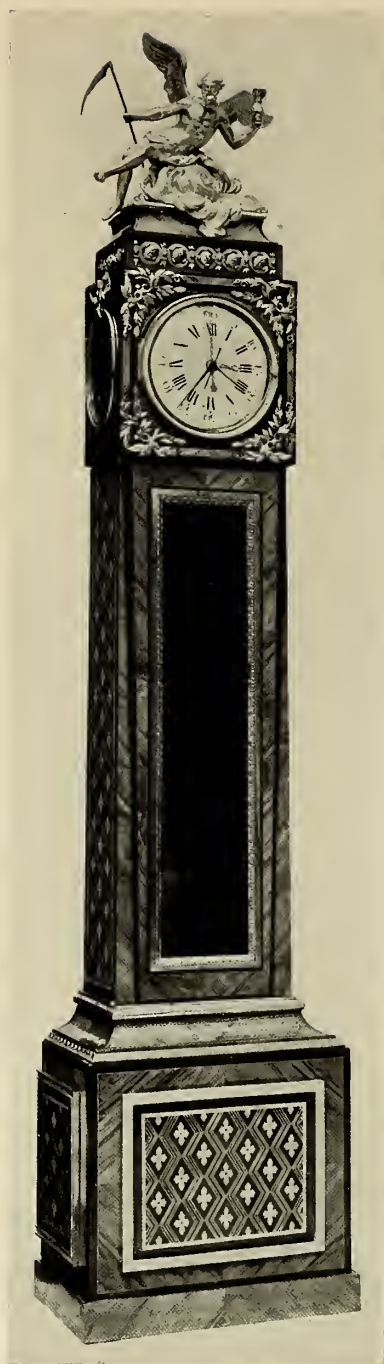


21. PEDESTAL SECRÉTAIRE.  
Period of Louis XV.

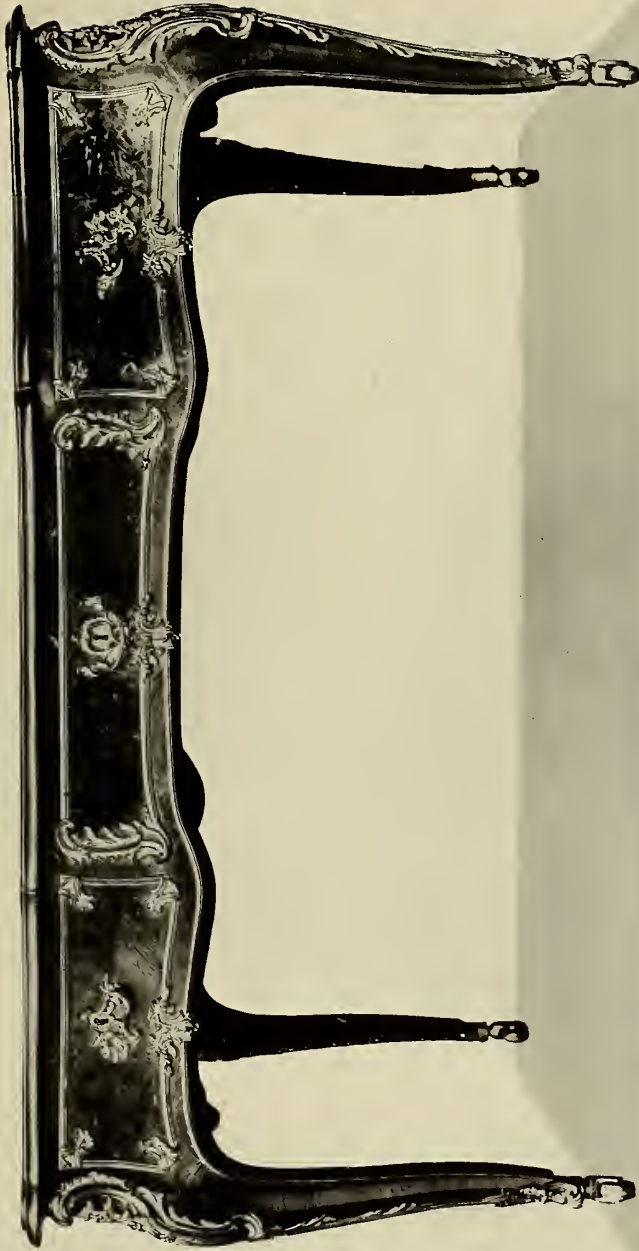




22. COMMODE, decorated in black and gold Japanese lacquer.  
Period of Louis XV.



23. CLOCK. The dial signed : ROBIN À PARIS ;  
the case signed : B. LIEUTAUD.  
Late period of Louis XV.



24. TABLE. Signed : G. PETIT. Period of Louis XV.



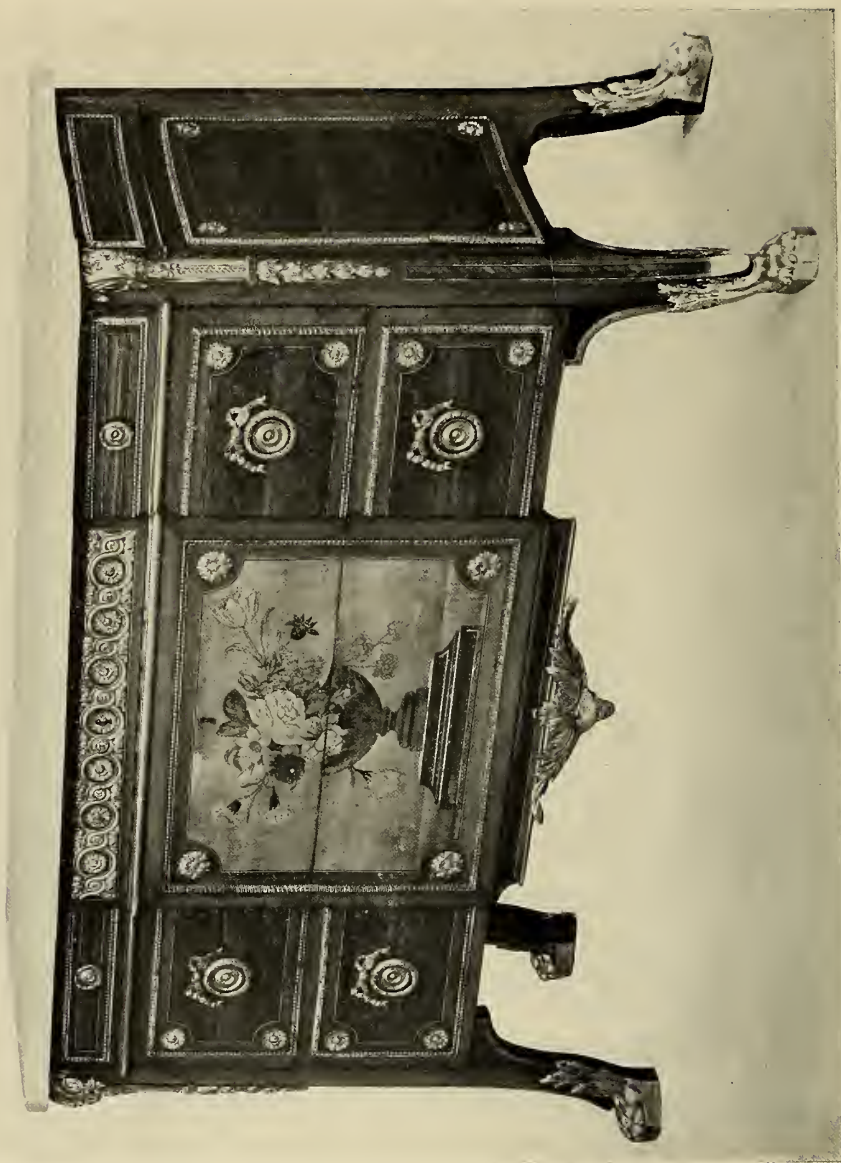
26. TABLE, with marquetry decoration.  
Late period of Louis XV.



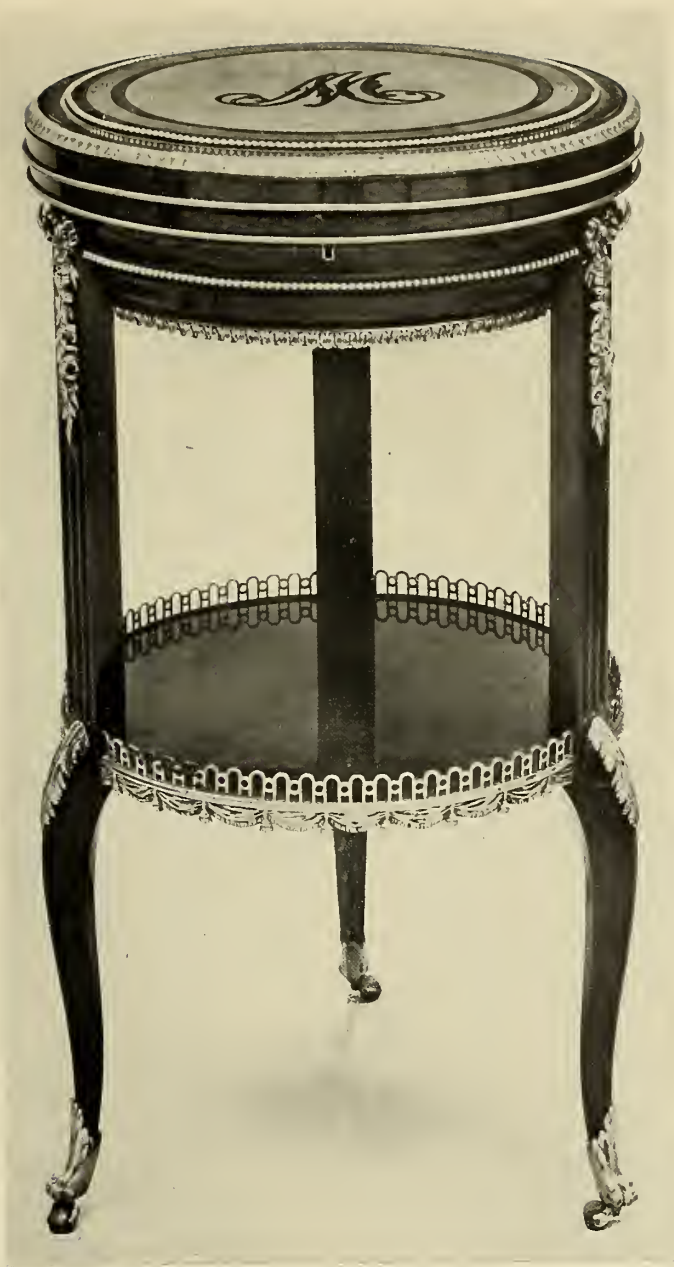


28. SCREEN, painted in oil colours on canvas.  
First half of 18th century.

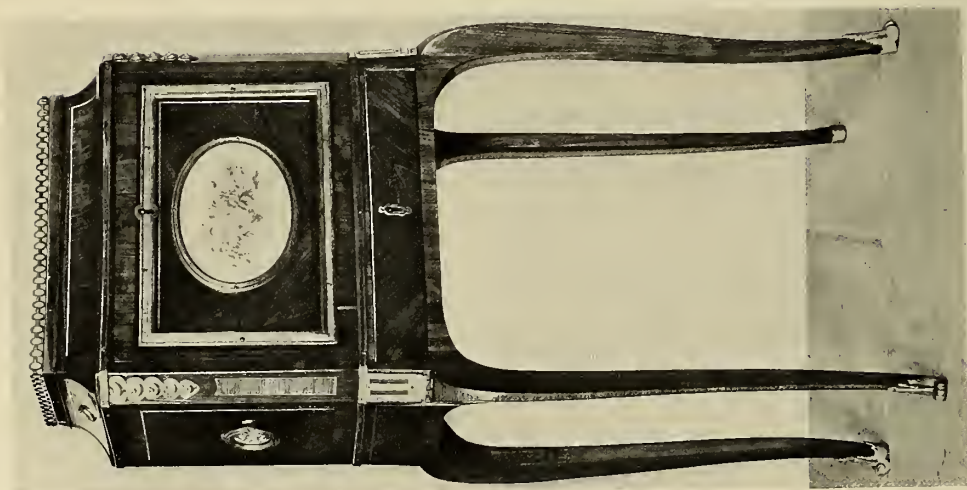




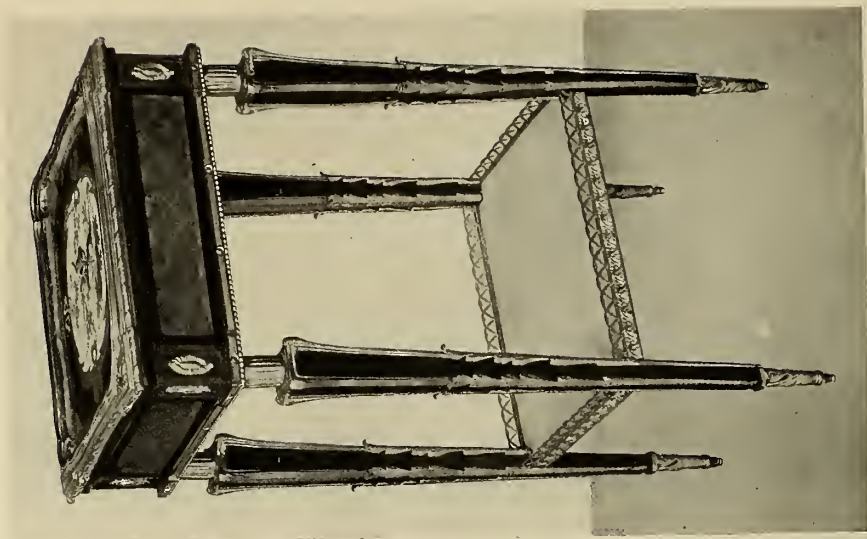
29. COMMUNE, with marquetry decoration. Early period of Louis XVI.



31. TABLE, inlaid with monogram of the letters M.A. (Marie Antoinette).  
Period of Louis XVI.



32. PEDESTAL SECRÉTAIRE. Signed: P. PIONIEZ.  
Late period of Louis XV.



33. WORK TABLE. Signed: P. GARNIER.  
Late period of Louis XV.



34. WRITING TABLE and CABINET (*Bonheur-du-jour*).  
Period of Louis XV.



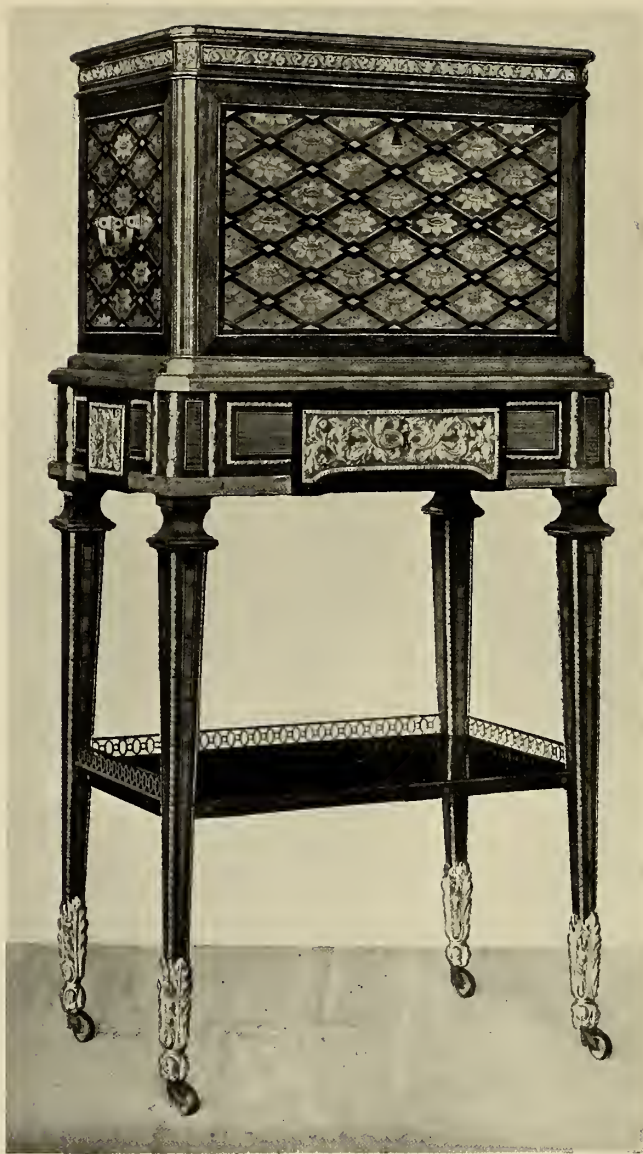


35. UPRIGHT SECRÉTAIRE.  
Late period of Louis XV.





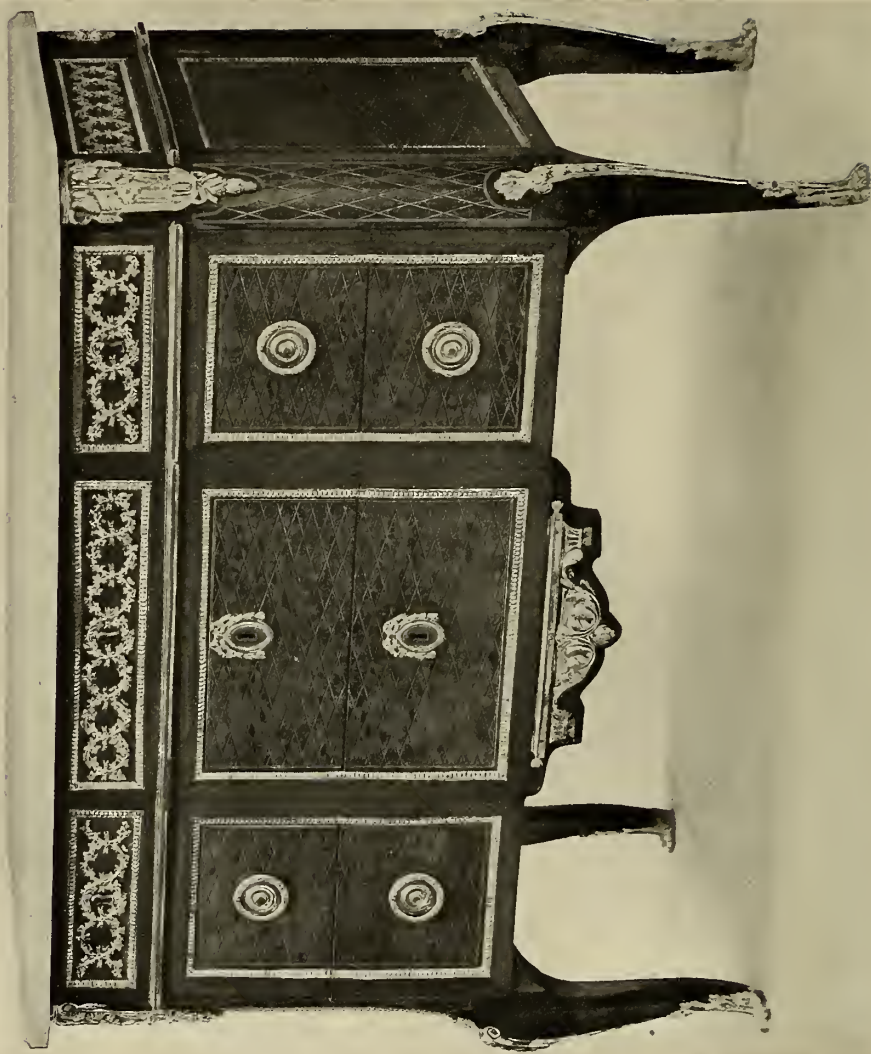
36. CORNER CUPBOARD (*Encoignure*). Signed : J. F. OEBEN.  
Late period of Louis XV.



37. JEWEL CABINET. Signed : J. H. RIESENER.  
Period of Louis XVI.

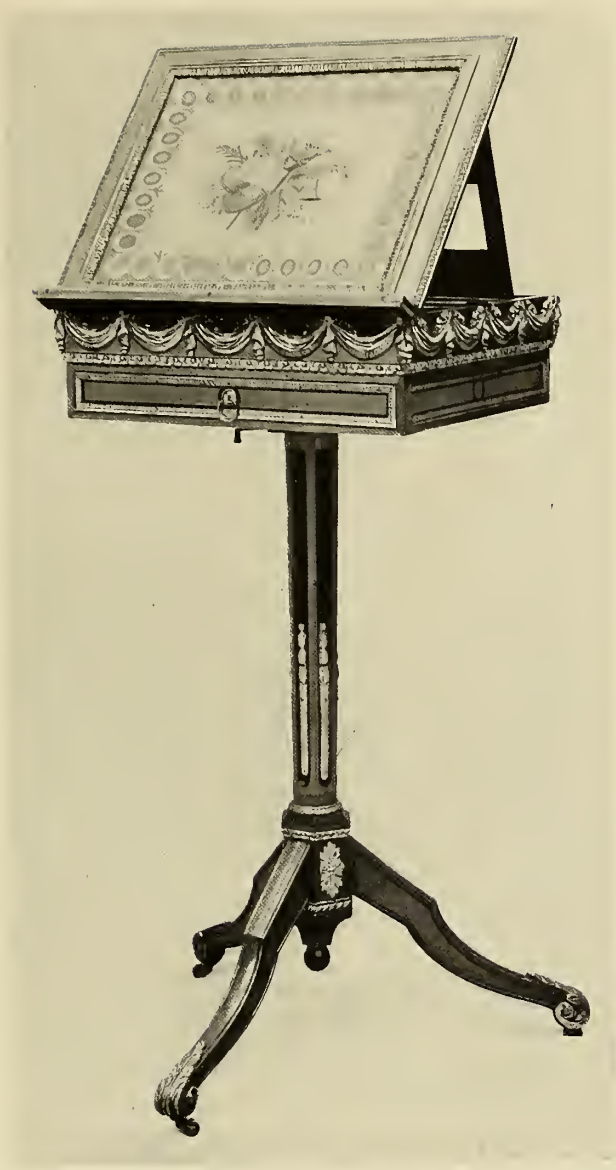


38. WRITING CABINET (*Secrétaire*)  
inlaid with plaques of Sèvres porcelain.  
Period of Louis XV.



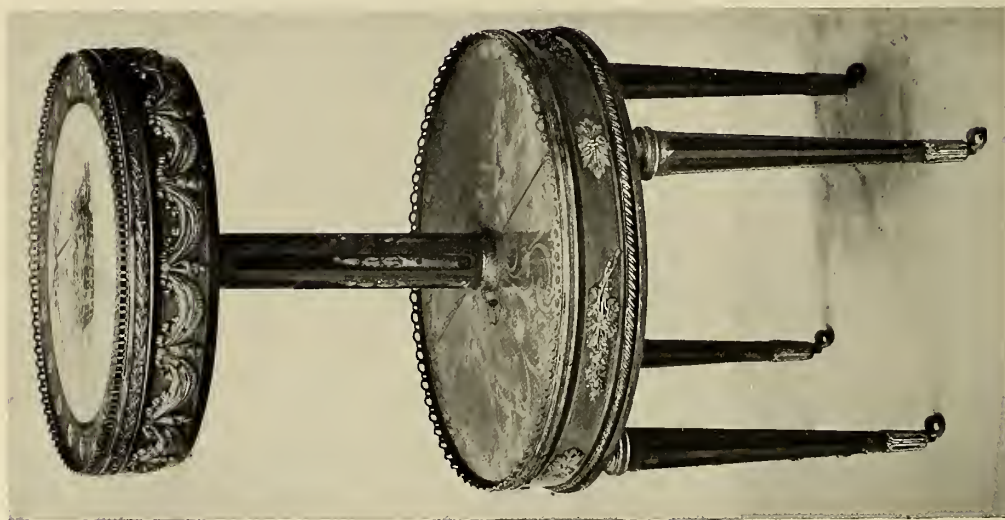
40. COMMODE. Signed : J. H. RIESENER. Early period of Louis XVI.





43. MUSIC STAND and WRITING TABLE.  
Signed : M. CARLIN. Period of Louis XVI.

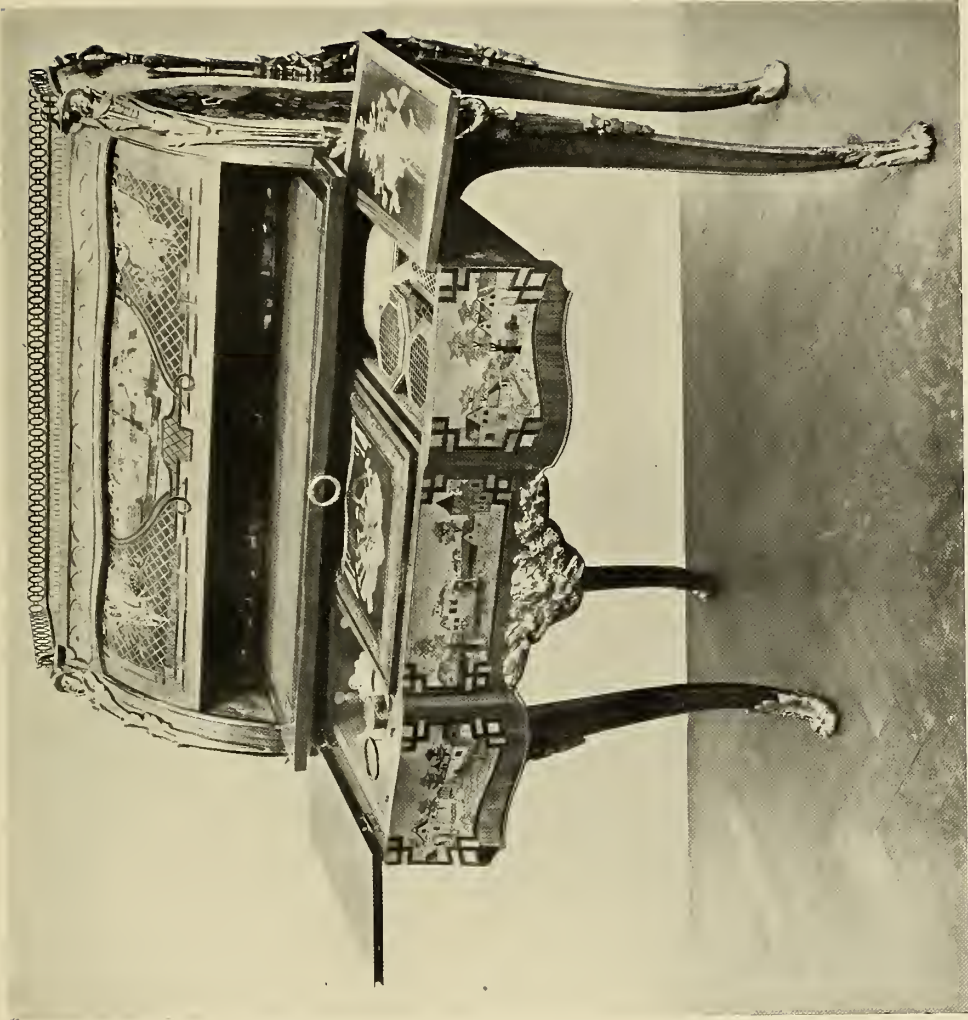




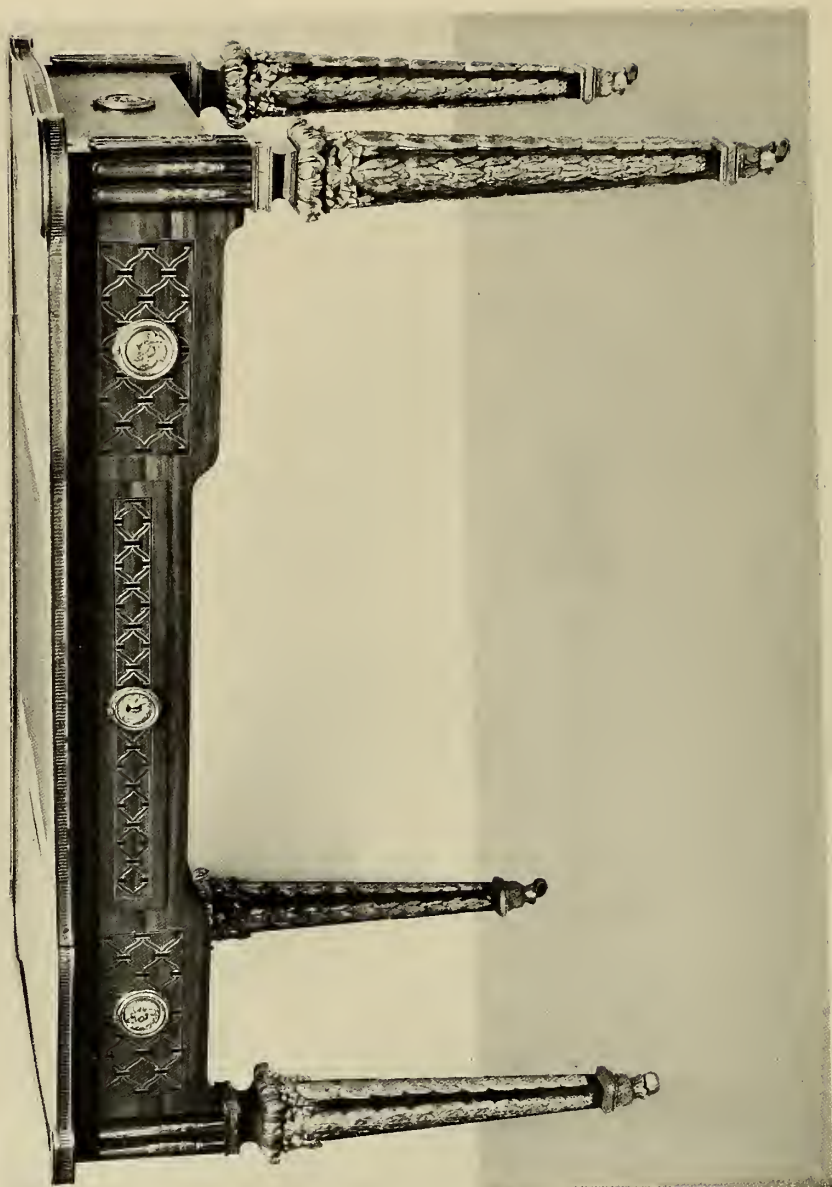
44. WORK TABLE. Signed: M. CARLIN and J. PAFRAT.  
Period of Louis XVI.



46. STAND (*Gueridon*). Signed: J. H. RIESENER.  
Early period of Louis XVI.



48. WRITING CABINET and DRESSING TABLE.  
(*Secrétaire-Toilette*). Late period of Louis XV.



56. WRITING TABLE. Signed : S. OEBEN. Period of Louis XVI.



58. ARM-CHAIR. Signed: G. IACOB.  
Period of Louis XVI.





59. CUPBOARD. Signed : C. RICHTER.  
Period of Louis XVI.

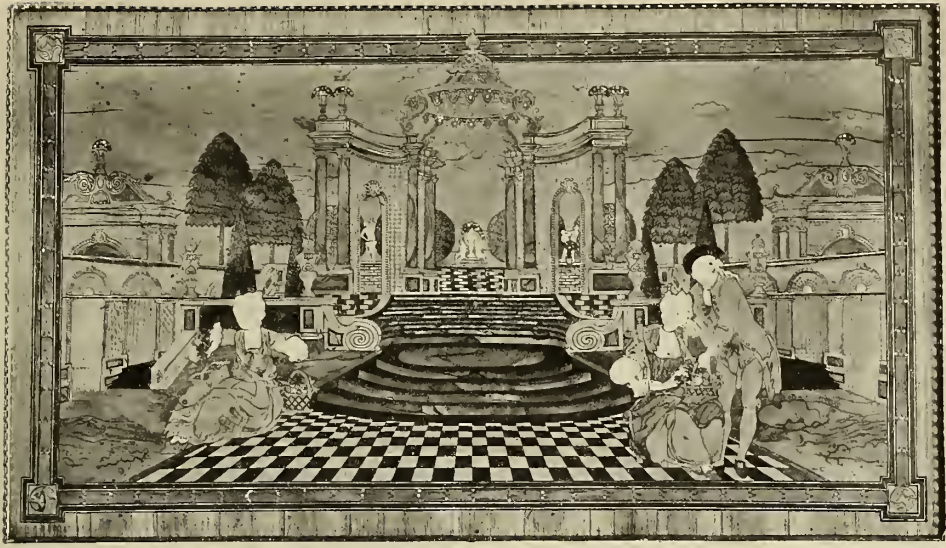


60. CUPBOARD, with marquetry decoration.  
Early period of Louis XVI.

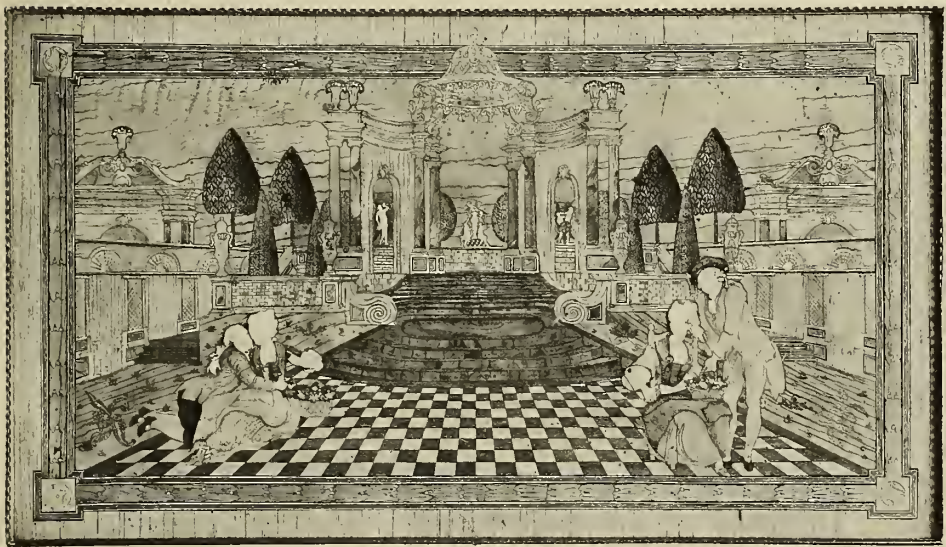


61. COMMUNE. Signed : P. DENIZOT.  
Period of Louis XVI,





65. TOP OF TABLE. Signed : G. JANSEN.



66. TOP OF TABLE. Signed : G. JANSEN, D. DE LOOSE, J. L. COSSON.

Period of Louis XVI.

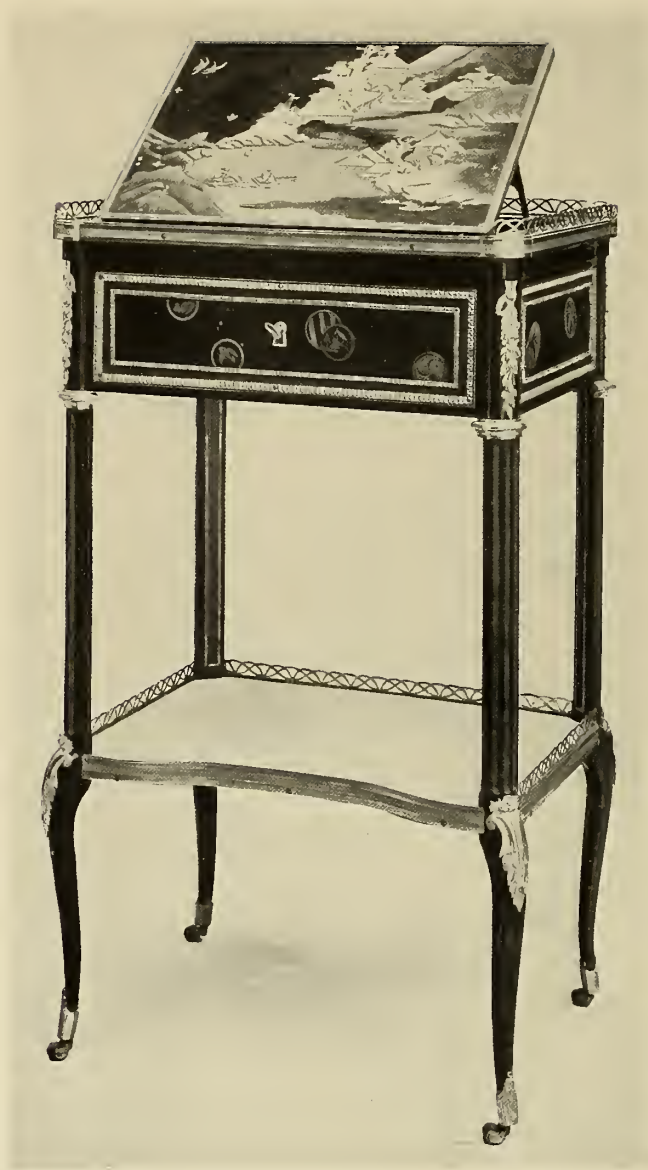




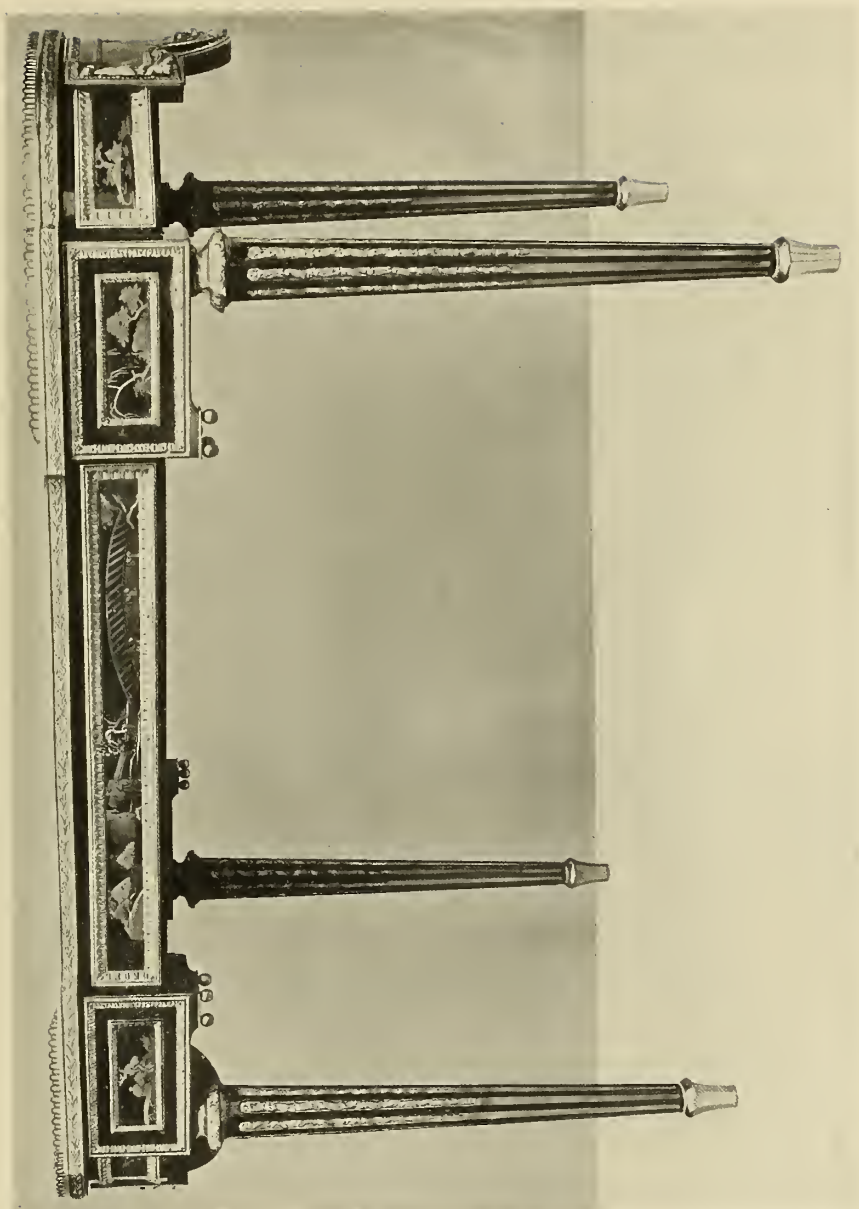
67. BOOK RACK. Signed : G. JANSEN. Period of Louis XV.



70. CUPBOARD, decorated in black and gold Japanese lacquer.  
Period of Louis XVI.



71. SMALL WRITING TABLE. Signed : M. CARLIN.  
Early period of Louis XVI.



72. TABLE. Signed : M. CARLIN. Period of Louis XVI.





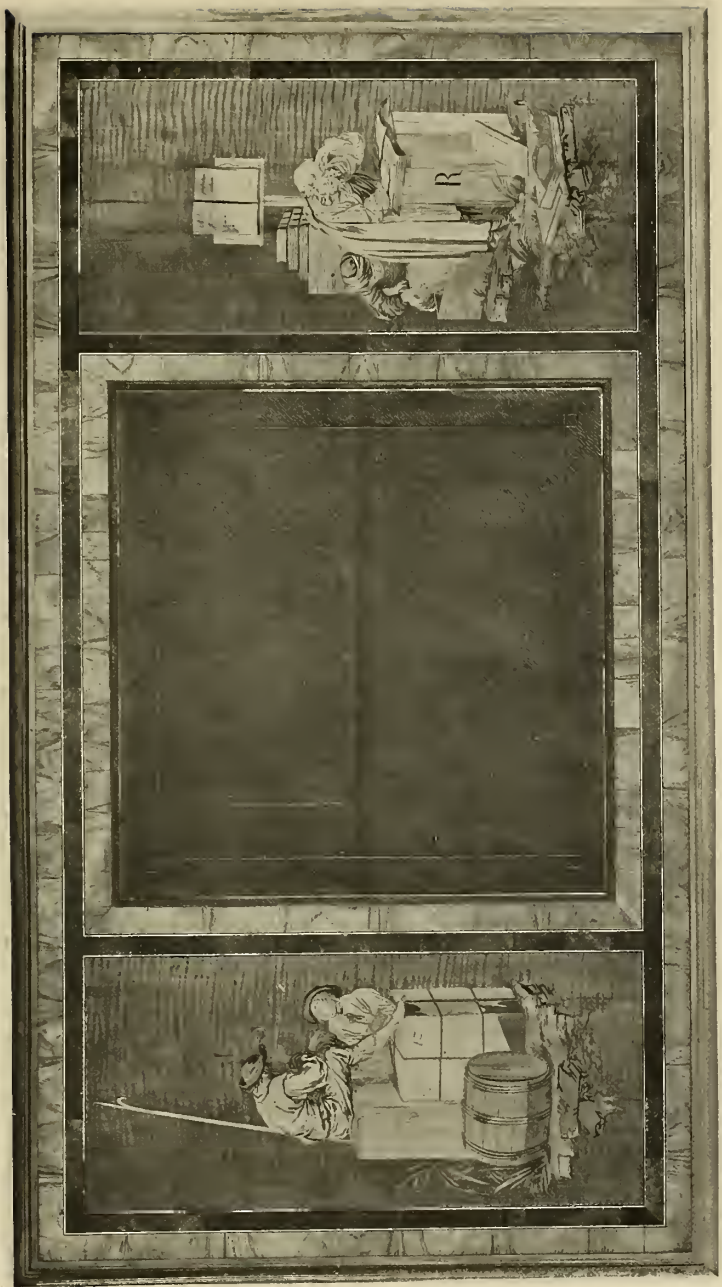
73. WRITING TABLE. Signed : J. H. RIESENER.  
Period of Louis XVI.



75. UPRIGHT SECRÉTAIRE.  
Probably by David Roentgen.  
Period of Louis XVI.

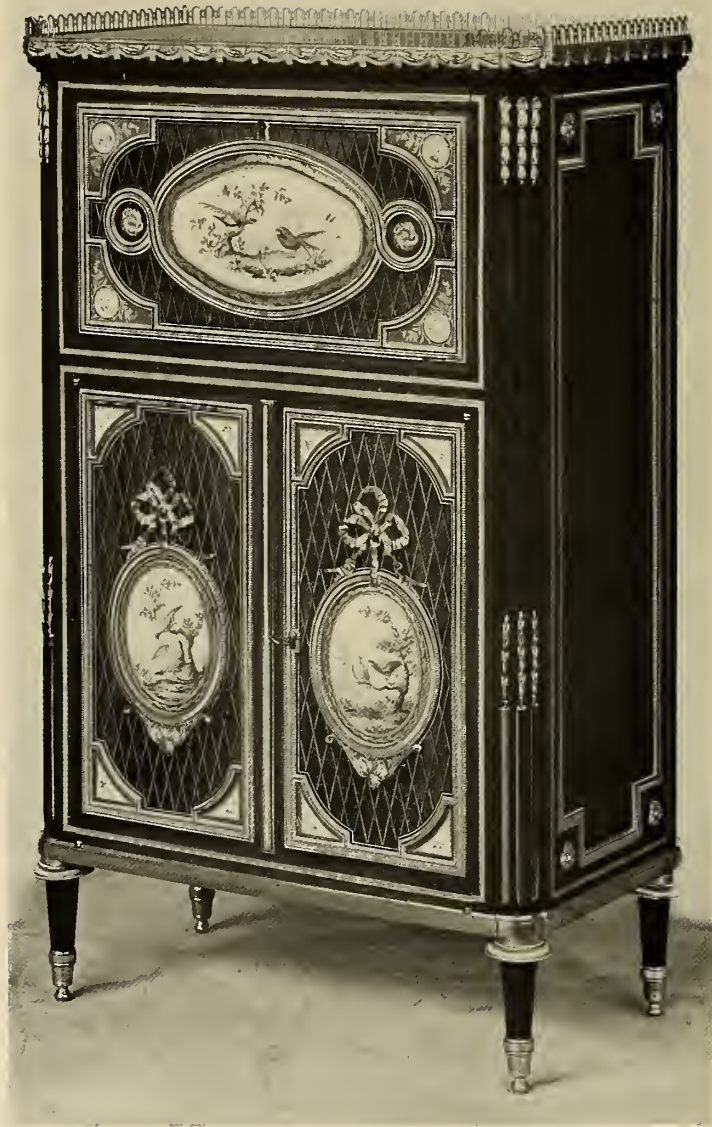


76. TABLE. Attributed to David Roentgen.  
Period of Louis XVI.



77. TOP OF TABLE, with marquetry panels. By David Roentgen. Period of Louis XVI.





80. PEDESTAL WRITING CABINET.  
Period of Louis XVI.

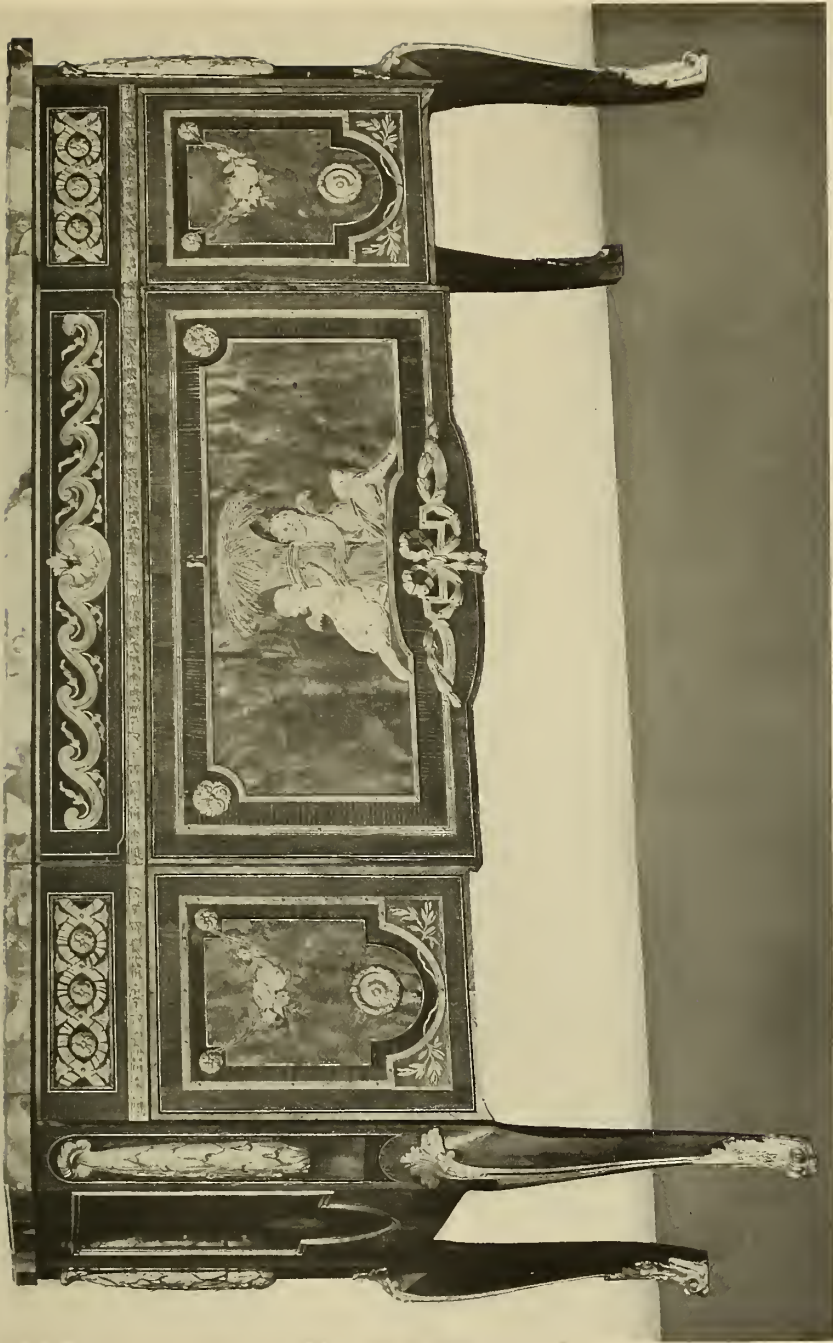


82. CHAIR, covered with Beauvais tapestry.  
Period of Louis XVI.



83. SCREEN, with panel of Gobelins tapestry. Signed: NEILSON.  
Period of Louis XVI.





88. COMMODE. By G. Haupt. Swedish ; dated 1779.





89. CASKET, with monogram of the Princesse de Lamballe. Period of Louis XVI.









